RECORDED VERSIONS GUITAR

Jimi Hendrix LIVE AT WOODSTOCK

HAL•LEONARD

Songs for Woodstock

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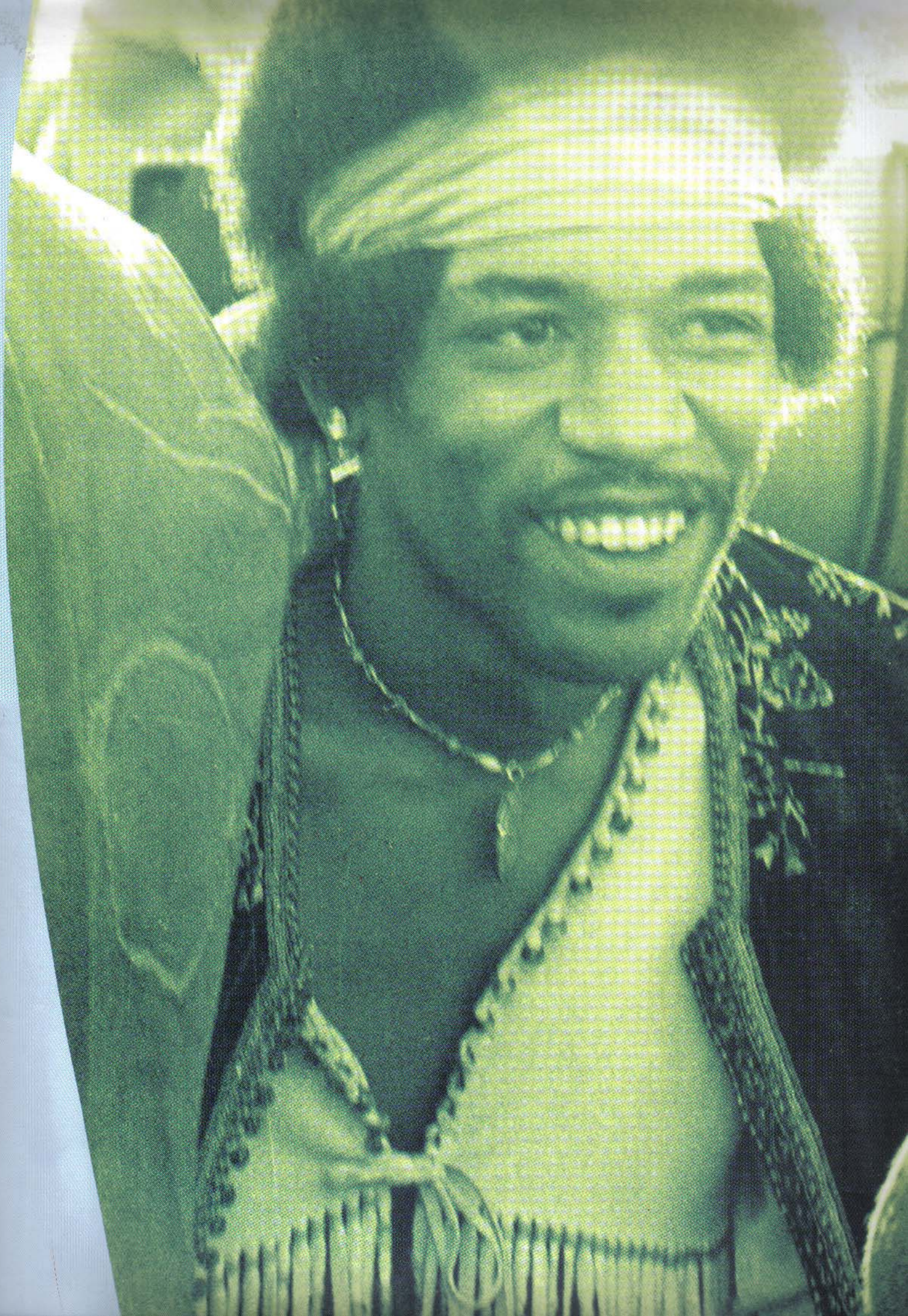
"Give us a minute-and-a-half to tune up, okay? Like, we only had, like, two rehearsals. So, we'd like to do nothing but primary rhythm things. But, I mean, this is the first ray of the new rising sun anyways. So we might as well start from the earth. Which is rhythm."

The earth, that morning, was an unholy mess: a splendid natural amphitheater devastated by rain, erosion, bootprints, and enough refuse to choke a mid-sized American city; a mud-bowl graveyard of tents, sleeping bags and anything else, wet and ruined, that the pilgrims didn't feel was worth carting home, or to wherever they were headed next. When Jimi Hendrix took the stage at what was left of the Woodstock Music and Art Fair — after 9:00 A.M. on Monday, August 18, 1969, for a paltry cluster of 25,000 souls; under the first, soft, blue sky of the entire long, mad weekend — what he must have seen was a long way from heaven. It was, in fact, a disgrace. A field of sodden trash, going all the way to the horizon.

Selective memory and perfumed nostalgia, combined with a vibrant, expertly skewed documentary film, have ensured that Woodstock — the original edition, not the series of bloodless, manufactured anniversary affairs now produced in its name — will forever symbolize all that was supposed to be righteous and cleansing about the rock-festival experience. There is a lot of truth buried under all that aura. For three days in August, 1969, on Max Yasgur's 600-acre dairy farm outside the village of Bethel, New York, peace and noise triumphed over extreme physical duress, the bungled mechanics of hippie capitalism and the ultimate bad luck: rotten weather. Glued together by music and need, more than 400,000 revellers — twice the figure expected by promoters Michael Lang, Artie Kornfeld, Joel Roseman and John Roberts; nearly four times the number of tickets actually sold (and, of course, never collected) — confronted the combined blunders of overcapacity and underplanning with remarkable calm and astonishing common sense. New York state officials declared Yasgur's pastures a disaster area. As far as I was concerned, there were only two real



bummers: Jeff Beck, one of the promised acts, never showed; and I had to split before Hendrix played.

The festival's headliner and, at $18,000 (plus an additional $12,000 for movie rights to his performance), its highest paid act, Hendrix was arguably the only contemporary artist, short of the Beatles, the Rolling Stones and Bob Dylan, who rated both the pole position and the bread. Yet when Hendrix finally appeared, it was not in the thick of the magic, but in its wake. The departed already had plenty to talk about: career-defining sets by Sly and the Family Stone and the Who; memorable national debuts by Santana, Joe Cocker and the newly minted Crosby, Stills, Nash & Young. Hendrix's audience was mostly stragglers and die-hards. At the same time his epochal recasting of "Star Spangled Banner" filled the morning air, a national anthem for the next America, most of us were on our way back into the mean, dark belly of the old one.

But history, especially the rock & roll kind, is rarely made in convenient settings, under perfect circumstances. At Woodstock, Jimi Hendrix faced disaster on multiple fronts — the setting; a new, unwieldy, ill-prepared band; an uncharacteristic lack of confidence — and brought the sun out, sealing the hope and glory of the weekend with all the rapture he could muster. He also played an extraordinary show — long and risky; reckless, chaotic and truly moving, sometimes all at once — that caught him at the height of crisis and inspiration.

Hendrix at Woodstock was unlike any other concert he had ever given. Or, in the mere thirteen months left to him, would ever give again. This record is the way it sounded — in sequence, as it happened, almost note for note.

"Dig, we'd like to get something straight. We got tired of the Experience... it was blowin' our minds. So we decided to change the whole thing around, and call it Gypsy Sun and Rainbows. Or short, it's nothin' but a Band of Gypsys."

Hendrix couldn't even get a proper introduction. Exhausted Woodstock production coordinator and MC Chip Monck brought the guitarist on stage, said, "Ladies and gentlemen, the Jimi Hendrix Experience," then went to one of the backstage trailers to crash. The band Hendrix debuted at Woodstock *was* an experience, but without the capital E.

The Jimi Hendrix Experience — Hendrix, bassist Noel Redding and drummer Mitch Mitchell — played its final show eight weeks earlier, on June 29, at another messy outdoor event, the Denver Pop Festival. While kids and cops ran riot at his feet, Hendrix announced the end of the group. Redding, taken completely by surprise, immediately flew to England. A trio of dazzling, empathic majesty on stage and record, the Experience — formed within days of Hendrix's arrival in England in September, 1966 — had always been a tenuous alliance, created not out of prior friendship but of expedience and happenstance. Breaking up the Experience afforded Hendrix the opportunity to get off the road, to slow down the lunatic rush of his professional life and consider his options as a songwriter, performer and bandleader.

The death of the Experience also left him overwhelmed with possibility. Hendrix was a peculiar combination of meticulous organization and circular logic, dedicated to the pursuit of excruciating detail, but quite happy to take the long way 'round — and expend whatever it took in terms of time, money and the patience of others — in search of perfection. The Woodstock booking forced Hendrix to compromise on both counts. He had played hurried, disappointing shows with the Experience that year, mostly out of boredom and frustration. At Woodstock, Hendrix was simply unprepared.

Gypsy Sun and Rainbows was not a band; it was an ideal. During July and early August, in his summer retreat in Shokan, New York, not far from the actual town of Woodstock, Hendrix tried to establish a kind of jamming laboratory, feeling his way through new music with men he trusted:

Bassist Billy Cox, one of Hendrix's oldest and most devoted friends and, like Hendrix, a veteran of both the Army and the Southern R&B-bar grind; Larry Lee, a Memphis-born singer/guitarist who played with Hendrix on the same circuit and had actually given his coat to Hendrix as a gift when the flat-broke guitarist took off for New York in the winter of 1963; percussionist Jerry Velez, born in Puerto Rico, raised in the Bronx, an acquaintance from the late-night hangs at the Scene in New York; a second percussionist, Juma Sultan, an associate from Hendrix's scuffling days in Greenwich Village and, up in Woodstock, a member of the Aboriginal Music Society, which played weekly at a local cinema; Mitch Mitchell, back from England and not quite sure where he fit in.

In the end, what Hendrix did was form a band within that band — another trio, with Cox and Mitchell. With Cox holding the bottom with soul-zen muscle and Mitchell straining dramatically at the rhythmic parameters of the new songs under construction, there was no room, or limelight, left for Lee, Sultan or Velez. At Woodstock, Sultan and Velez were rendered virtually inaudible by inadequate miking, Mitchell's impatient attack and the sheer volume of Hendrix's guitar. Lee *looked* dynamite in an exotic black head scarf that hung across his eyes like a beaded curtain. But, at times, his guitar was woefully out of tune, the down-home cast of his rhythm work marginalized by the tidal dynamics of Hendrix's playing. Lee's

2 Love

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B. We washed and dra

... in God's te

And for once ... and f

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Hand in Hand as we lived

made Real ~~over came~~ the dreams

We came together .. Dan

the pearls of Rainy Wea

Riding the waves of

Space ... Music is Mag

magic is life ....

Love As never Love

Harmony to Son and Daughter

We the Ri

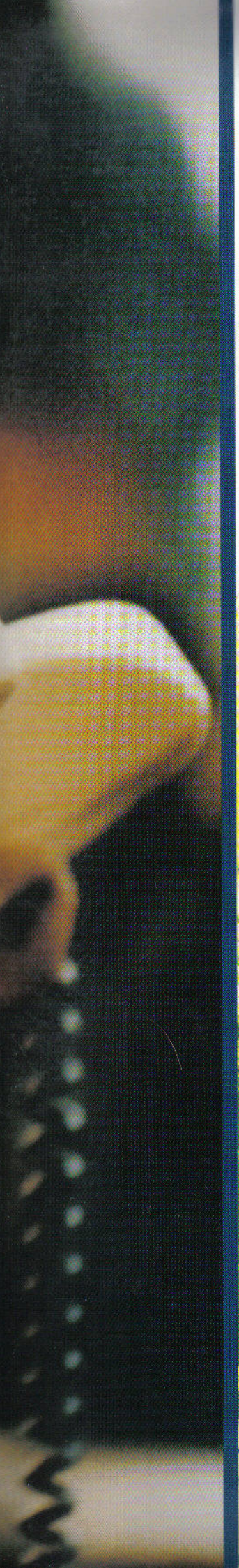
Spac

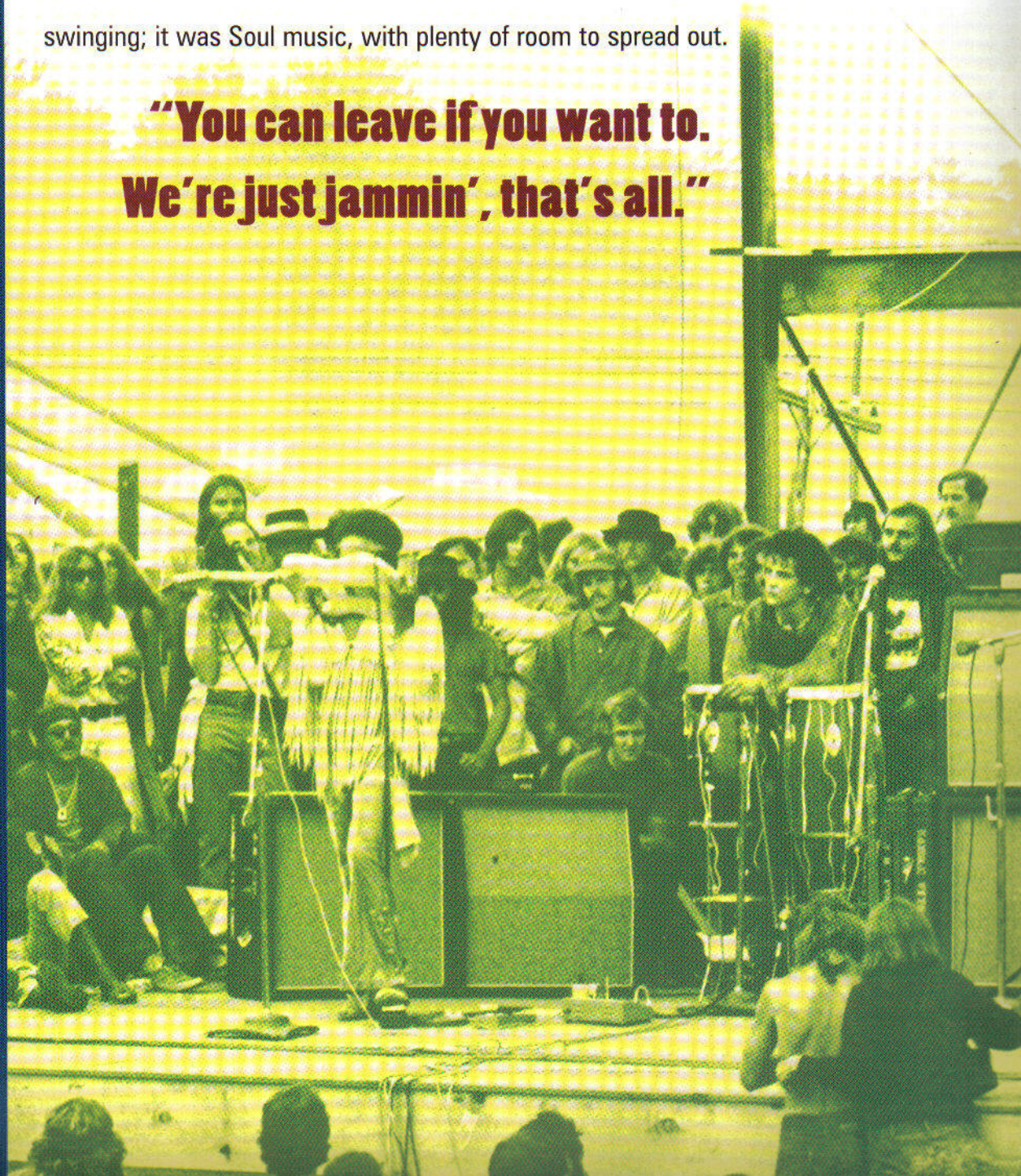
mag

two vocal cameos at Woodstock — a Lee original, "Mastermind," and the Impressions' "Gypsy Woman," a throwback to Lee and Hendrix's club days together — were slow, haggard filler, with little Hendrix guitar to salvage them. Which is why neither song is included on this album. Some things are meant to be preserved only on bootlegs.

But Lee, Velez and Sultan were a vital, if transitory, part of Hendrix's reconnection with the deep blues of his formative R&B experiences and the polyrhythmic color encoded even deeper in Hendrix's African-American and Cherokee heritage. His Woodstock band proved to be a hasty, misshapen thing, giving only two more public performances — the September 5th free street show in Harlem; a desultory set at September 10th opening of the Salvation Club in New York — and participating in a handful of recording sessions at New York's Hit Factory. But it was a pivotal experiment in astral travelling and earthly swinging; it was Soul music, with plenty of room to spread out.

"You can leave if you want to. We're just jammin', that's all."





J. H. EXP.

One of the most striking things about Hendrix Woodstock performance is how much time he spent tha morning, on stage, apologizing for it. Embarrassment an hesitation; bassy, nervous laughing; self-deprecatin cracks ("I'd like to do this next song...What next song d we know?") — they punctuated the entire show, unusuall long, certainly by Experience standards, at 140 minutes Some of the dead air between songs has been pruned fo this release, along with the two Larry Lee numbers (an occasional jolts of his out-of-tune guitar). Nevertheless what remains is, if much less than Hendrix hoped for, muc better than he believed.

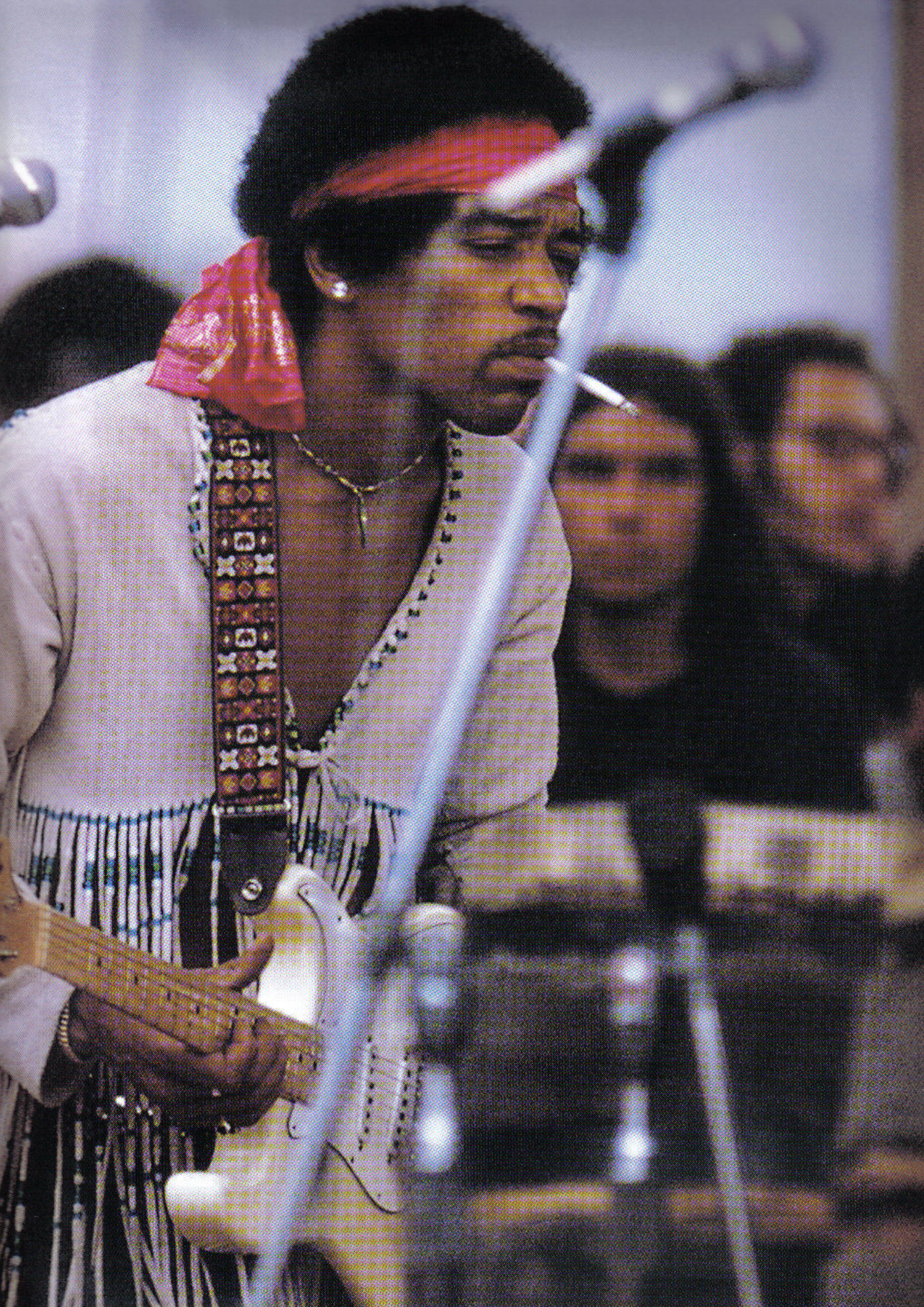
"Message to Love" (or "Message to the Universe" as h called it here, and as it would be tracked at the Hit Factor by Hendrix with the Woodstock band ten days later) wa the perfect opener — lumbering, uncertain, but forceful breakfast party music for folks who had not enjoyed decent meal for 72 hours and were all but partied ou Mitchell, used to the wide open spaces afforded him in th trio format, seemed hemmed in by the song's sauntering march tempo. But when Hendrix hit the "Everybody com alive" vocal refrain, the group broke into a jittery shuffl and Mitchell eagerly subdivided the beat, travelling aroun his kit between Hendrix and Cox as they held down the ri and time. If the Experience tried to play power-jazz at th speed of light, Hendrix at Woodstock was a roug prototype for a new black-rock futurism, the missing lin between Sly Stone's taut, rainbow-party R&B and Georg Clinton's blown-mind, ghetto-army funk: "Dance to th Music" plus "Message to Love" equals "Cosmic Slop."

Recorded for the BBC on December 15, 1967,

documented in solo, twelve-string acoustic form four days later (as seen in the 1973 biopic, *Jimi Hendrix*), "Hear My Train A Comin'" was in and out of Hendrix's concert repertoire for the next two years — a powerful blues prayer based on the salvation-train metaphor running through American folklore of every color and faith. At Woodstock, Hendrix introduced the song as "Get My Heart Back Together," downplaying it as a "little bit of jam that we were messing around with back at the house." It was, however, a jam with crude but effectively scripted momentum: the rousing overture, Hendrix dueting with himself on vocal and guitar; the way Mitchell and Cox accelerated from a black-snake crawl to a funky stairstep shuffle; the fight and bite of Hendrix's guitar tone in the choruses.

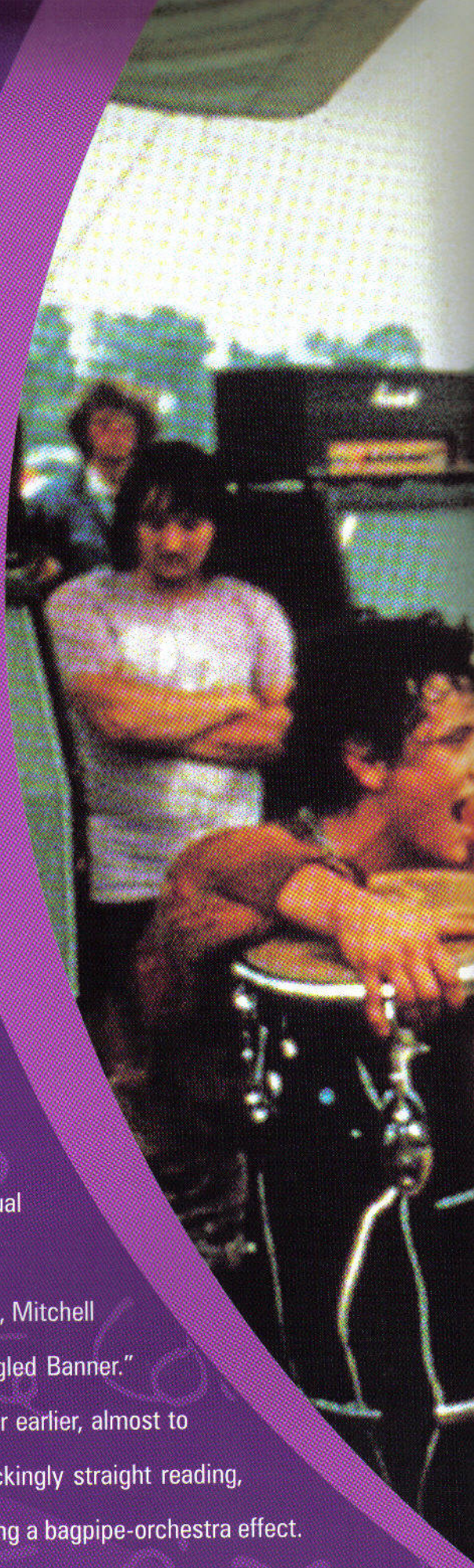
"Jam Back at the House" (aka "Beginnings") was even more rigorously structured, a remarkably tight, if inconclusive, series of rhythm motifs performed by Mitchell. In the summer of 1969, fusion was a notion, not a genre. In "Jam Back at the House," first issued on *Woodstock Two* in edited form and finally released here in its full, manic glory, Hendrix drew on his R&B showband chops, cut 'em up into crisp segments of guitar-percussion crosstalk and fluid swing, like James Brown conducting the Mahavishnu Orchestra. The periodic doubling of Lee and Hendrix's guitars, in rough, harmonic spikes, also suggested what might have been possible if Lee had been integrated more effectively into Hendrix's new music.

Caught with only one fully-realized new song for Woodstock, "Izabella," Hendrix fell back on warhorses to save the morning. "Spanish Castle Magic," "Red House,"



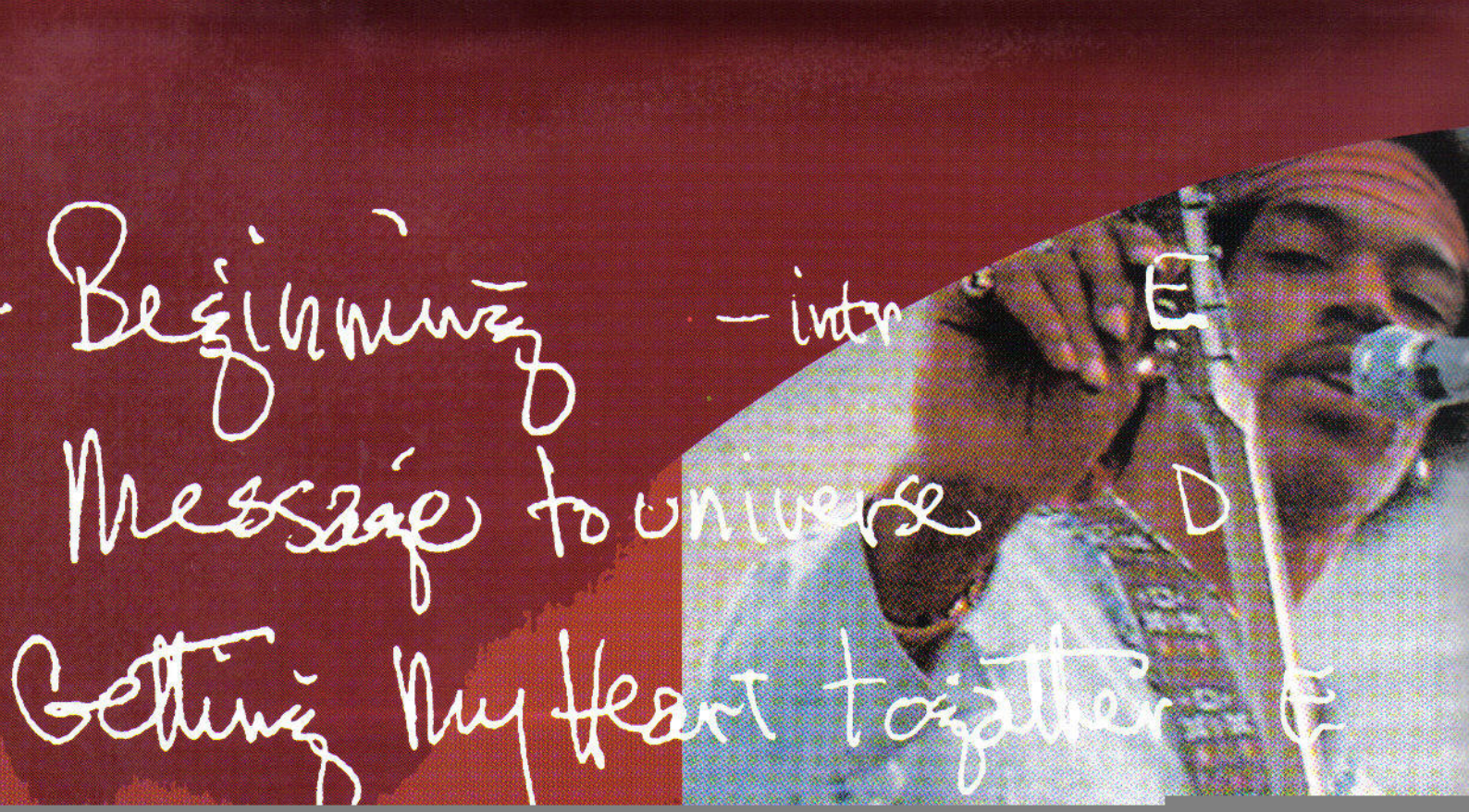
"Lover Man," "Foxey Lady," and "Fire" had all been played, nearly to death, on the Experience's soul-grinding tours. The Woodstock renditions were frayed at the edges, rubbery in some passages, but not without bursts of fire and authority. Happy to fall back into the familiar, Hendrix redressed "Spanish Castle Magic" with angular, slashing guitar; Mitchell's kick drum sounded like a judge's gavel calling a courtoom to order. (Velez and Sultan can be heard trying find room to maneuver in the boiler room during Mitchell's drum solo.)

But when Hendrix hit the coughing, wah-wah intro of "Voodoo Child (Slight Return)," he defined the historical and emotional worth of the whole weekend. Woodstock was not just an accident of groovy community; it was a challenge to nurture and protect that euphoria in the real world. In the sustained, pictorial drama of his last half hour on the Woodstock stage — "Voodoo Child," "Star-Spangled Banner," "Purple Haze," the stretch of free fall playing designated here as "Woodstock Improvisation," the luxurious melancholy of "Villanova Junction" — Hendrix captured the end of innocence and the beginning of responsibility, with narrative surges of feedback and distortion, the almost human bark and howl of his whammy bar and, at the end, a lyrical, pedal-free dignity that was equal parts sadness and optimism.



Ironically, in his book, *The Hendrix Experience*, written with John Platt, Mitchell claims that the group had no plans that day to break into "Star Spangled Banner." Hendrix had first turned the national anthem inside out in concert a year earlier, almost to the day in Atlanta, Georgia, on August 17, 1968. He recorded a shockingly straight reading, without bass or drums, on March 18, 1969, his multiple overdubs creating a bagpipe-orchestra effect. "Villanova Junction" was an instrumental reverie of recent vintage, first attemped in the studio in May of '69.

Yet to Hendrix, jamming was like thinking out loud. The sun, the trash, the crowd, his band, the promise in the air, the comedown that he knew was just over the hill — Hendrix pulled them all


Beginning — intro E
Message to universe D
Getting My Heart together E

together at Woodstock with violent enthusiasm and thoughtful dread. In a recent interview, former Living Colour guitarist Vernon Reid told me that "Star Spangled Banner" was one of his two favorite guitar solos of all time (the other "Machine Gun," from *Band of Gypsys*), then explained why: "Woodstock was the *end* of the hippie era. And Hendrix was the man at the apex. It was like he was at the top of the mountain. That solo is Martin Luther King's 'I Had a Dream' speech on guitar: 'I may not get there with you, but I have seen the mountain.'"

"We didn't practice the old songs. We're just messing around with some other things. Because you get kind of tired."

For the inevitable encore, Hendrix called out a new title, "Valleys of Neptune," then settled for "Hey Joe" — his first single, nearly three years old; a song about hopelessness and wandering. He was already on his way down that mountain.

Woodstock was not Hendrix's greatest show, but it was his most honest. Everything that was right, wrong, and unresolved about his music and career that summer came through loud and clear, without apology. Jimi Hendrix wanted to make music as deep as the ocean, as big as the sky, and as real as his life. Here is how he tried to do it one morning, at the end of a long, strange weekend, in August, 1969.

David Fricke

Compilation Produced By Janie Hendrix, Eddie Kramer, and John McDermott for Experience Hendrix, L.L.C.

Original location recordings engineered by Eddie Kramer & Lee Osborne, Bethel, New York, August 19, 1969.

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"Hey Joe" by Billy Roberts, Third Story Music, Inc. (BMI)
"Star Spangled Banner" adapted by Jimi Hendrix

Jimi Hendrix handwritten set list and "Unfinished Rough Sketch Of Woodstock Festival" © 1999 Experience Hendrix, L.L.C.

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Peter Menzel (pg. 8-9, 13, 22-23), Barry Levine/Landy Vision (pg. 20), Dan McCoy/Rainbow (pg. 6-7, 16-17, 24).

Thanks to:
First giving thanks to Jesus Christ who is The Lord & Savior of our life...
Like Jimi once wrote, **"Purple Haze, Jesus Saves"**.
"A Message To Love" is sent out to our hero and universal father Al Hendrix.
My **"Lover Man"** Troy E. Wright, President of Hendrix Records & President of my heart.
Not one **"Voodoo Child"** but four in my life: Austin Troy, Quinntin Alesis, Claytin Elias & Langstin Drew.
Amanda the **"Foxey Lady"** of the Hendrix family.
Bob, do you **"Hear My Train A Comin'"**? We are at the wheel, makin' plans, & drivin' up the highway!
The **"Villanova Junction"** family: Mom, Willie, Marsha, Linda, Leon, Donna, Kimi, Robi, Les, Jenny, Mandi, Tammi, Kadada, Ebonee, Brian, Jodi, Nina, Tina, LeAnne, Alex, Jason, Jimi, Jonelle, Steffi, Seth, Henri, & Diane.
Your prayers are felt like the historic rendition of the **"Star Spangled Banner"** our God Mom: Rebecca L. Wilcots.
Peter & Reed, keep on keepin' those **"Hey Joe's"** off of our doorstep.
John, your **"Fire"** & compassion for Jimi's music is uncompromising.
Eddie, can you believe it was thirty-years ago, when you were there for the **"Woodstock Improvisation"**?
Velvert, I am so glad you rediscovered your **"Izabella"** play on...
The staff of Experience Hendrix is that **"Red House"** over yonder.
Hendrix Records will forever **"Jam Back At The House"**.
DistINKtive Inc. keep on keepin' the **"Spanish Castle Magic"** alive.

Special Thanks:
To our extended family at MCA/Universal: Doug Morris, Mel Lewinter, Zach Horowitz (thanks for that acquisition) Jay Boberg, Bruce Resnikoff, Jim Dobbe, Julian Huntly, Meir Malinsky, Andy McKaie, Eamon Sherlock, Jayne Simon, Jennifer Ballantyne, Karen Goodman, Christine Kane, Vartan Kurjian, Nick Gordon, Jennifer Baltimore, Marina Scarlata, Julie Murphy, & Jeremy Hammond.
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Or visit us on the World Wide Web at: Experience Hendrix Interactive **http://www.jimi-hendrix.com**

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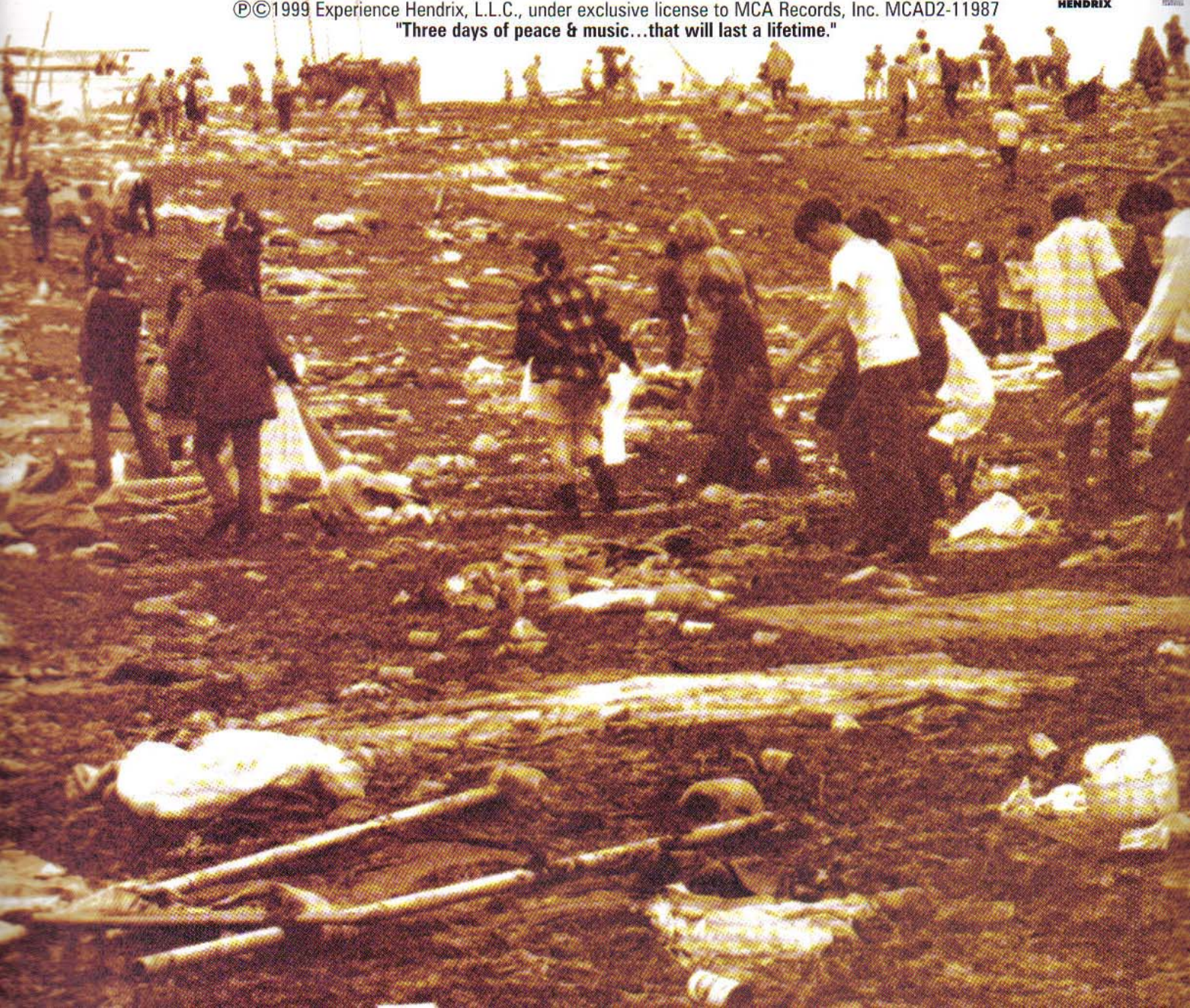
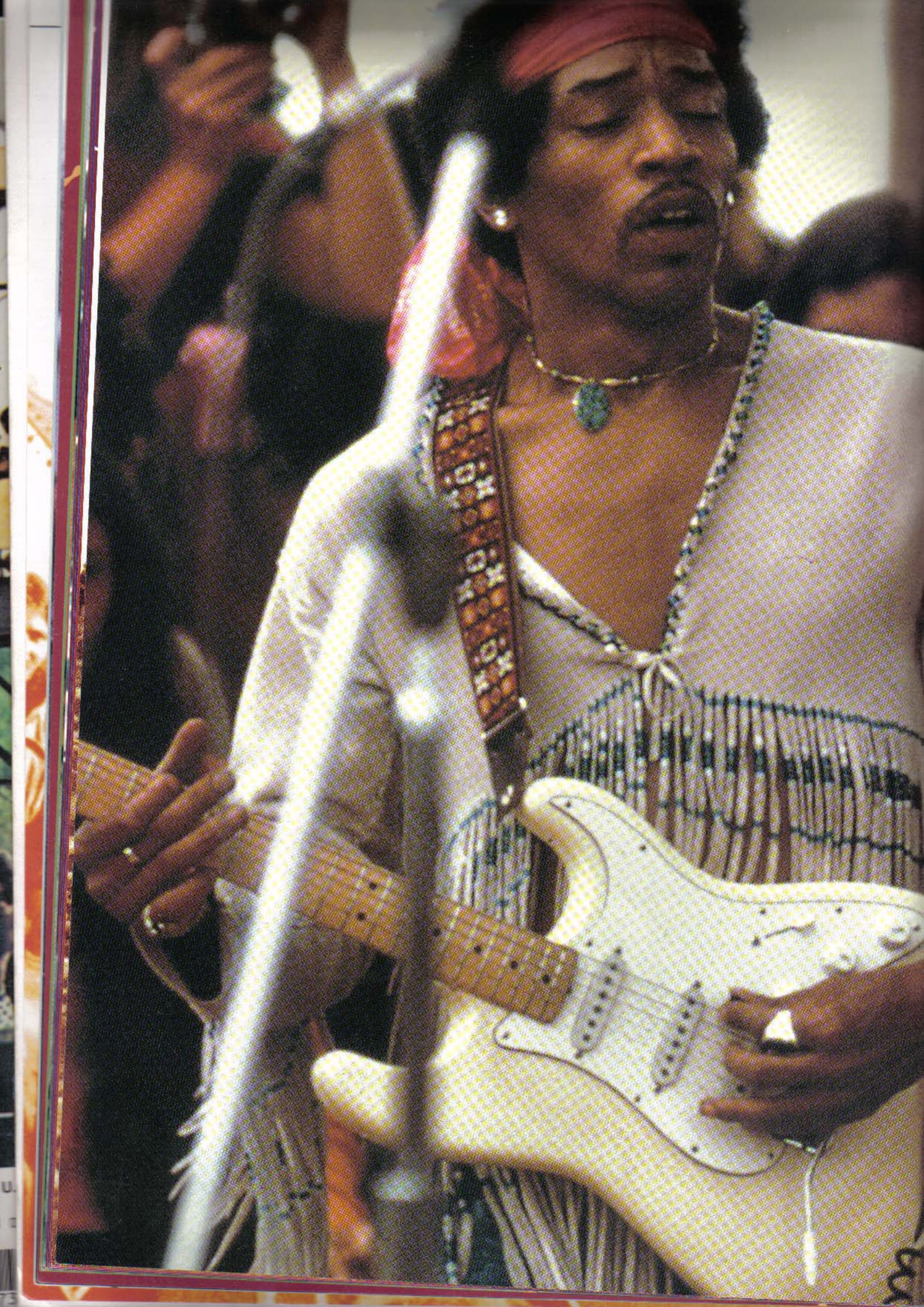
"Three days of peace & music...that will last a lifetime."





Introduction

Words and Music by Jimi Hendrix

Announcer: Ladies and gentlemen: The Jimi Hendrix Experience.

Jimi: I see that we meet again. Hummm. Yeah, well, oh well.

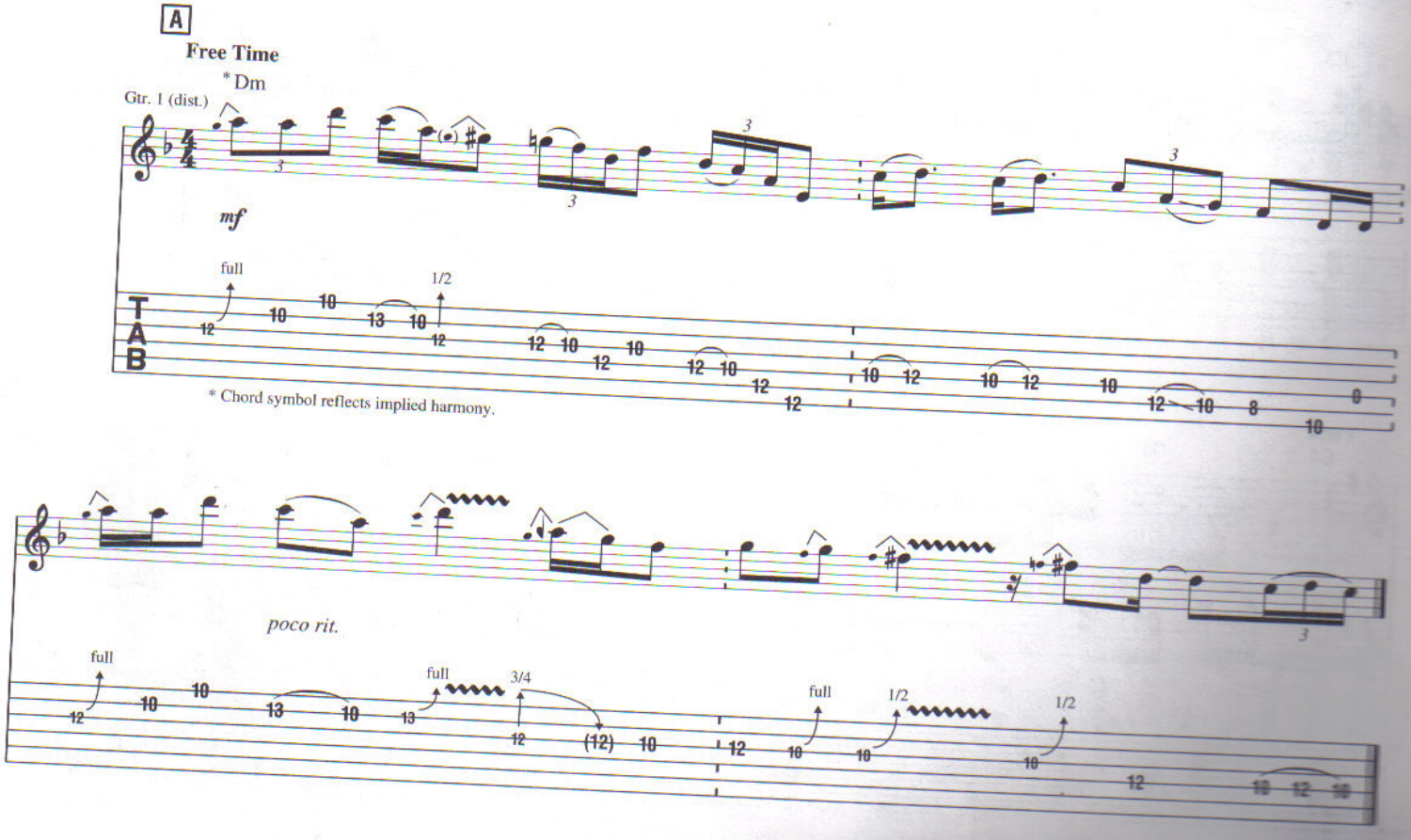
Dig, dig, we'd like to get something straight. We, um, we got tired of experiencing every once in a while. We were blowin' our minds too much. So we decided to change the whole thing around and, uh call it Gypsy Sun and Rainbows. For short, it's nothing but a Band of Gypsys.

We have Billy Cox playing bass. And ah, from Nashville, Tennessee, we have Larry Lee playing guitar over there, the other, me. We got Juma playing congas over here, Juma. We have heart… or ah, Granny Goose, I mean, excuse me, Mitch Mitchell on drums here. And we got Jerry Velez on congas too. You got your's truly on lead whistle. What, me worry?

Oh, yeah, give us about a minute and a half to tune up, ok? Like we only had about two rehearsals so ah, so let's do nothin' but primary rhythm things but, I mean this is the first ray of the new rising sun anyway, so we may as well start from the earth, which is rhythm.

I have mine, thank you. I have mine. Thank you very much.

Testing, testing.



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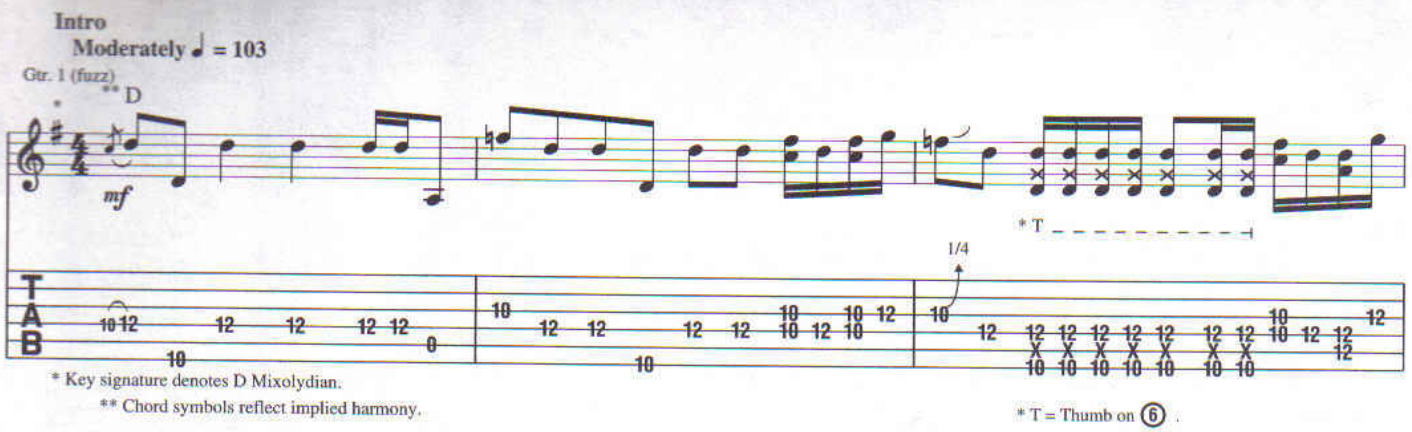
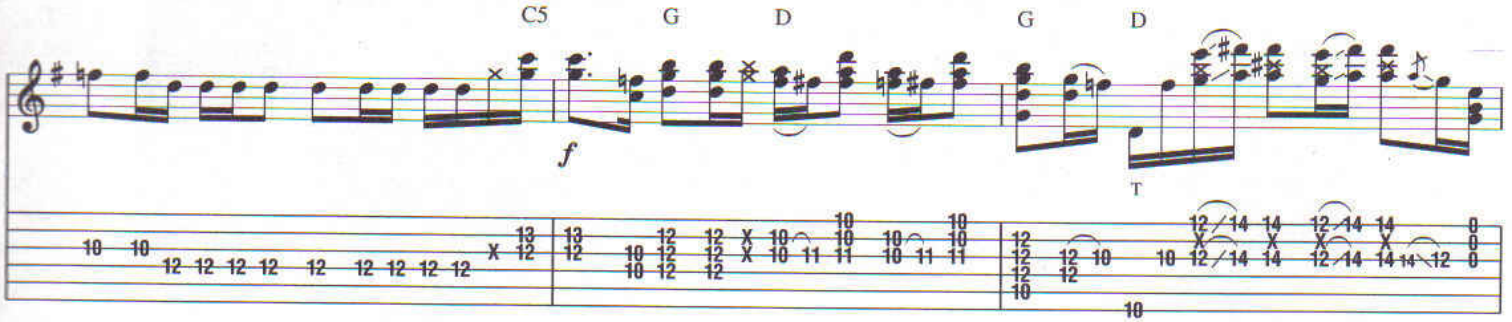
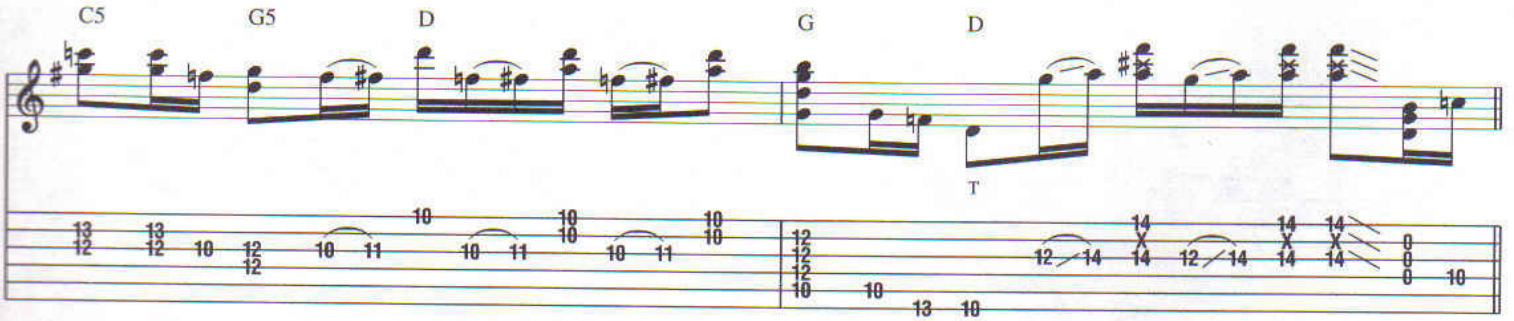
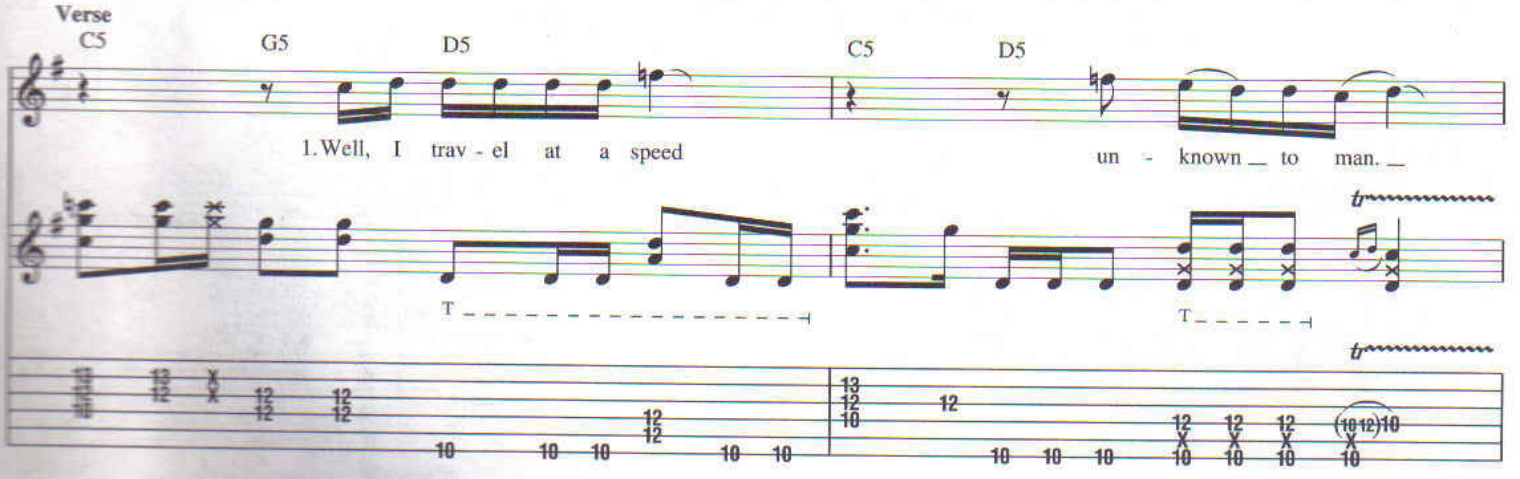
Message to Love

Words and Music by Jimi Hendrix









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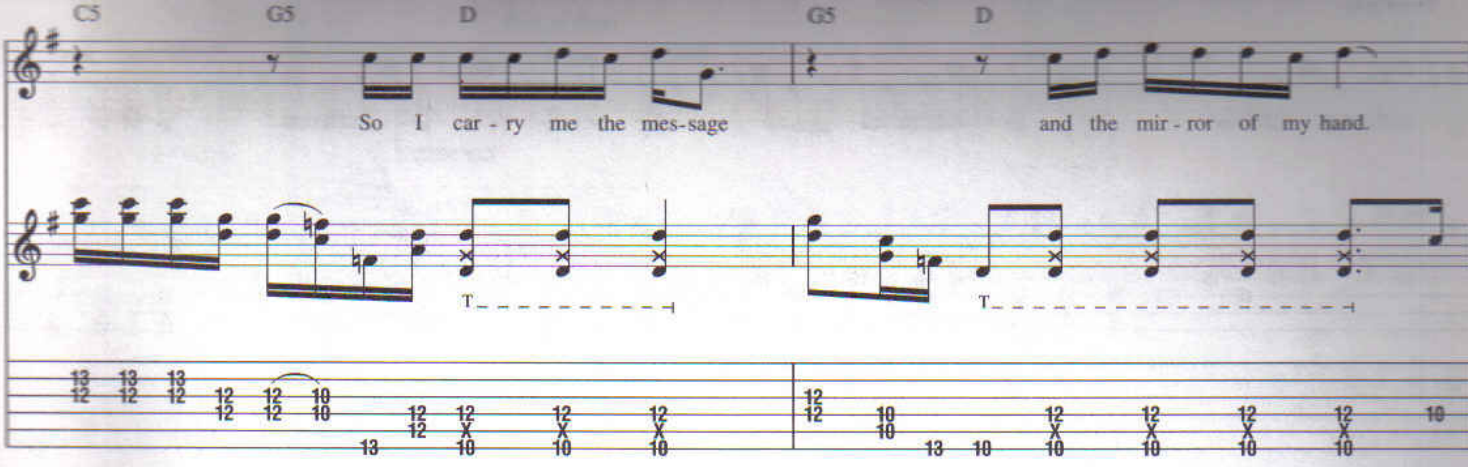
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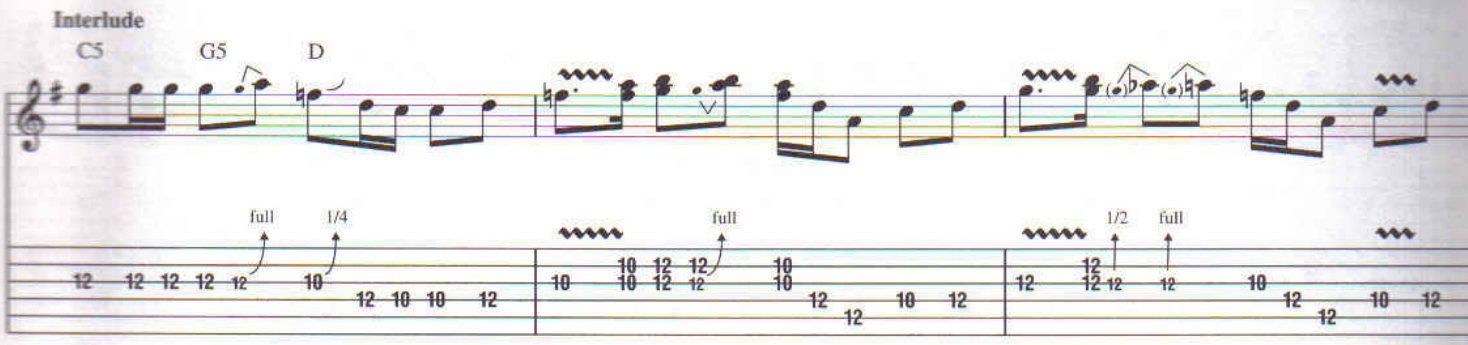
and the mir - ror of my hand.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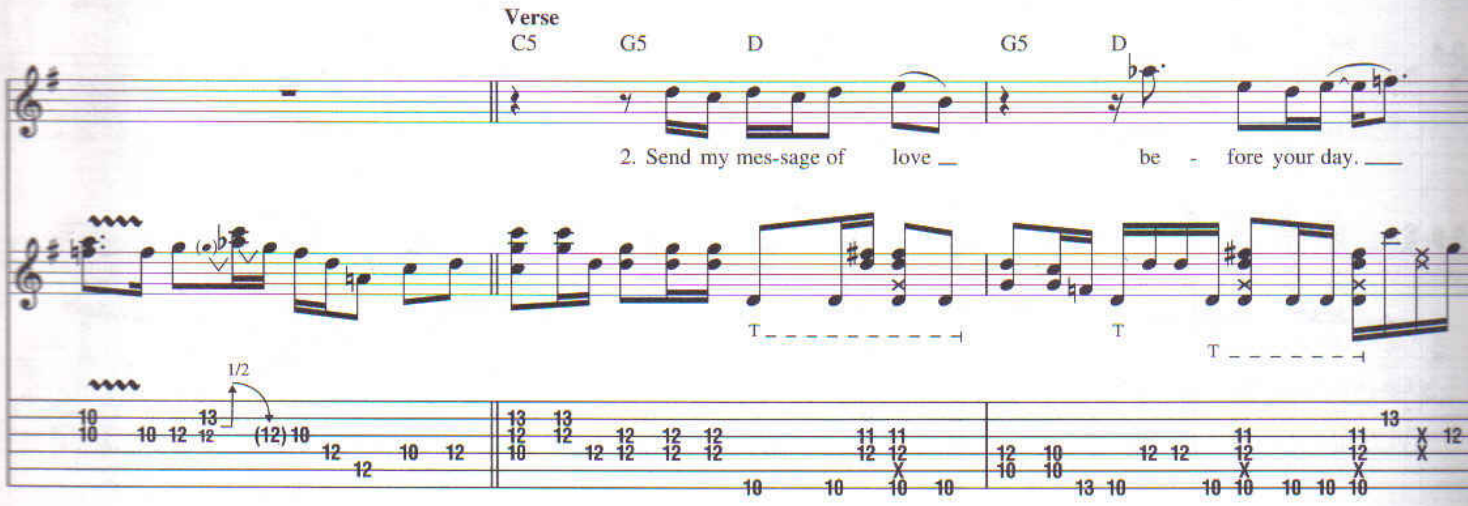
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G5
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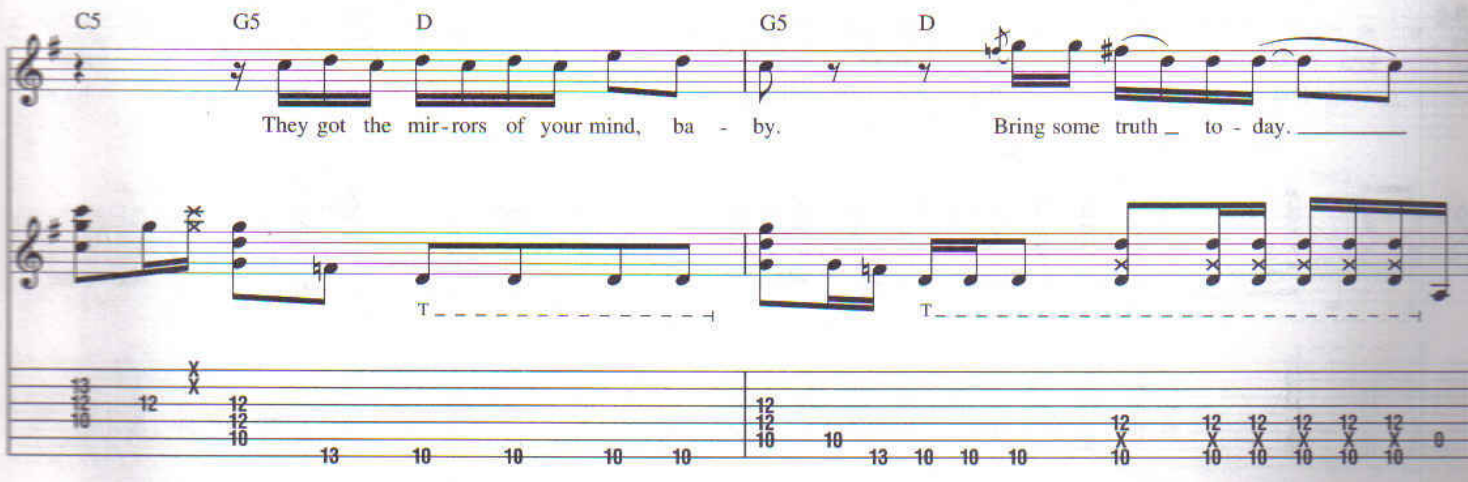
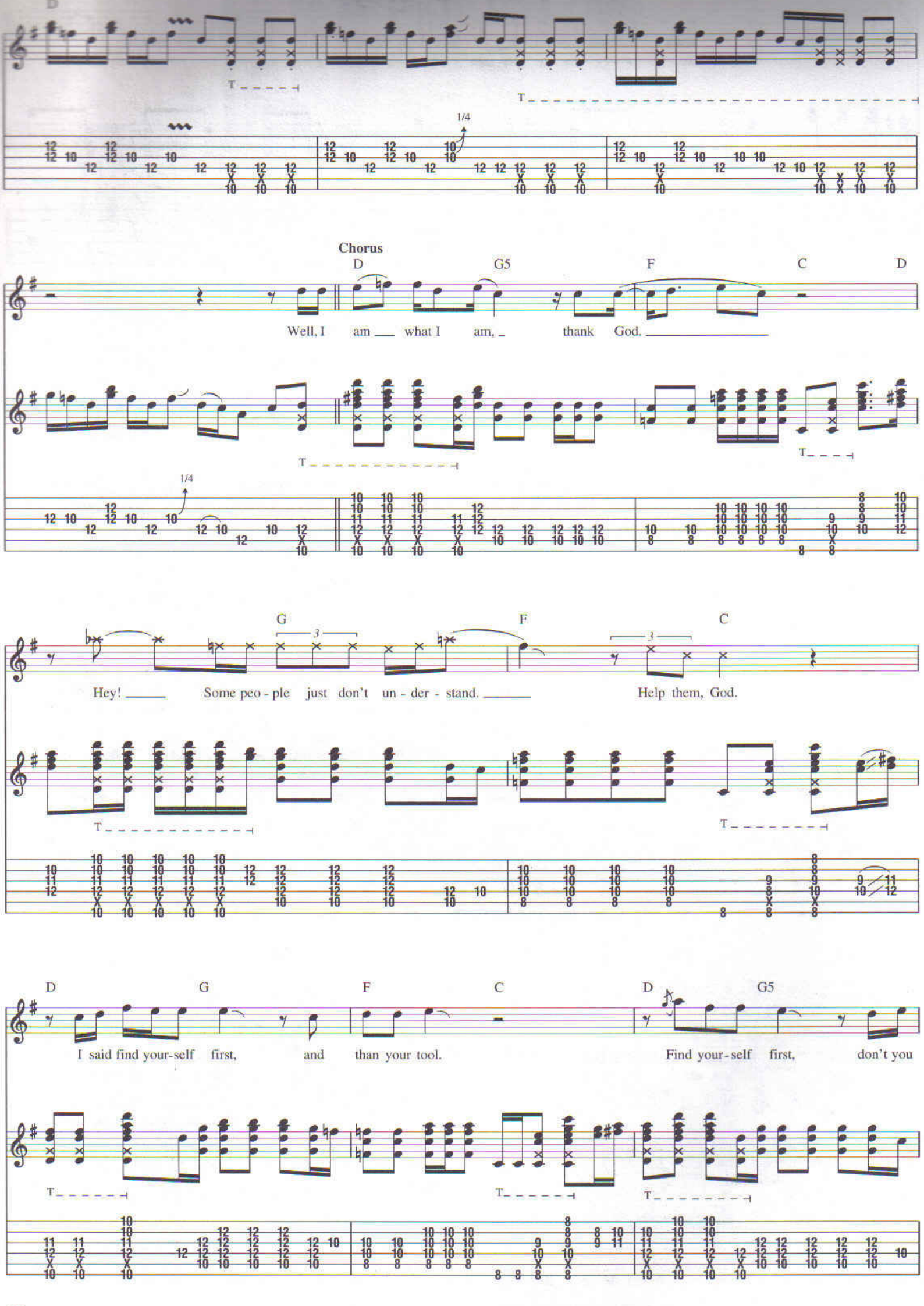
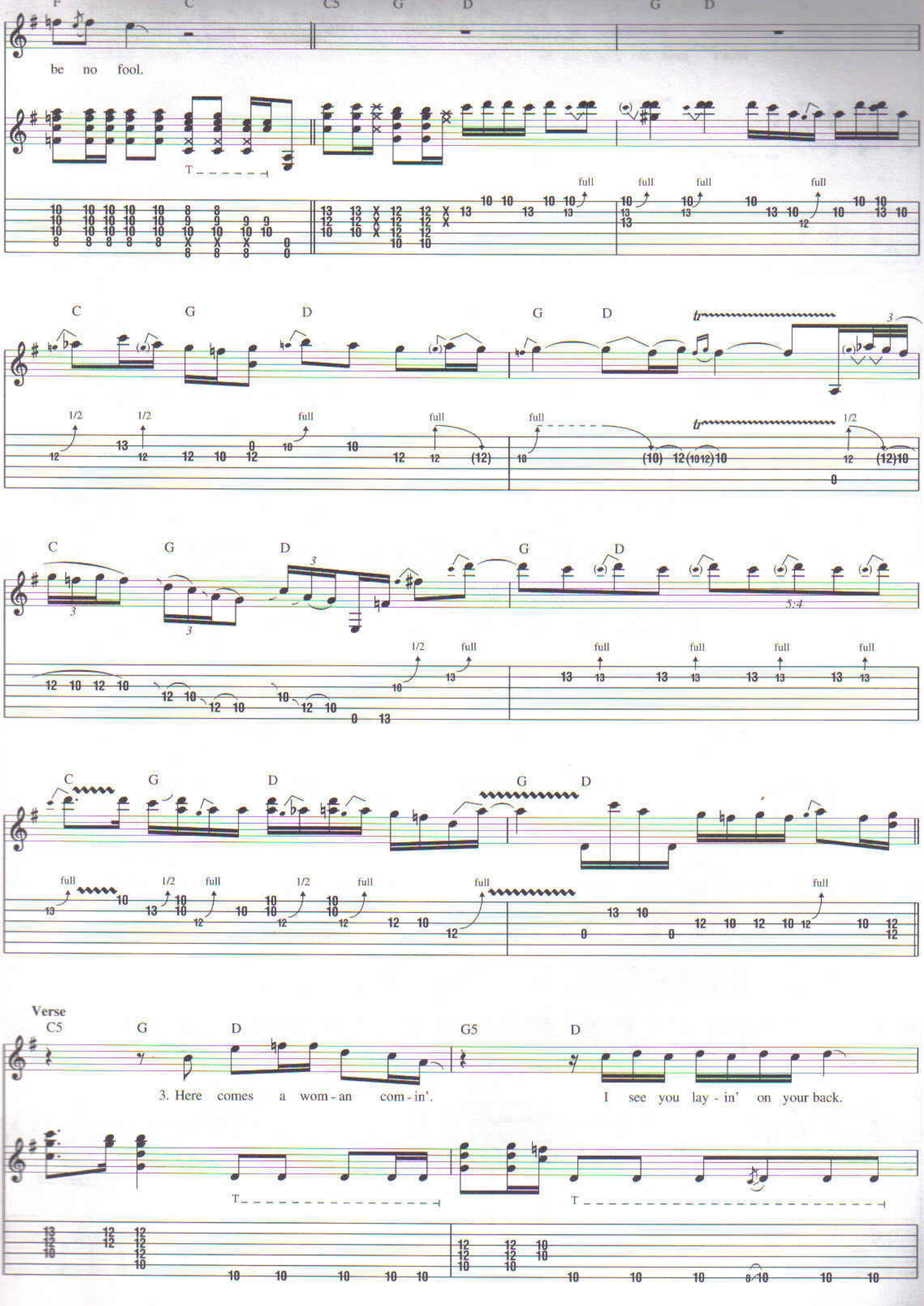
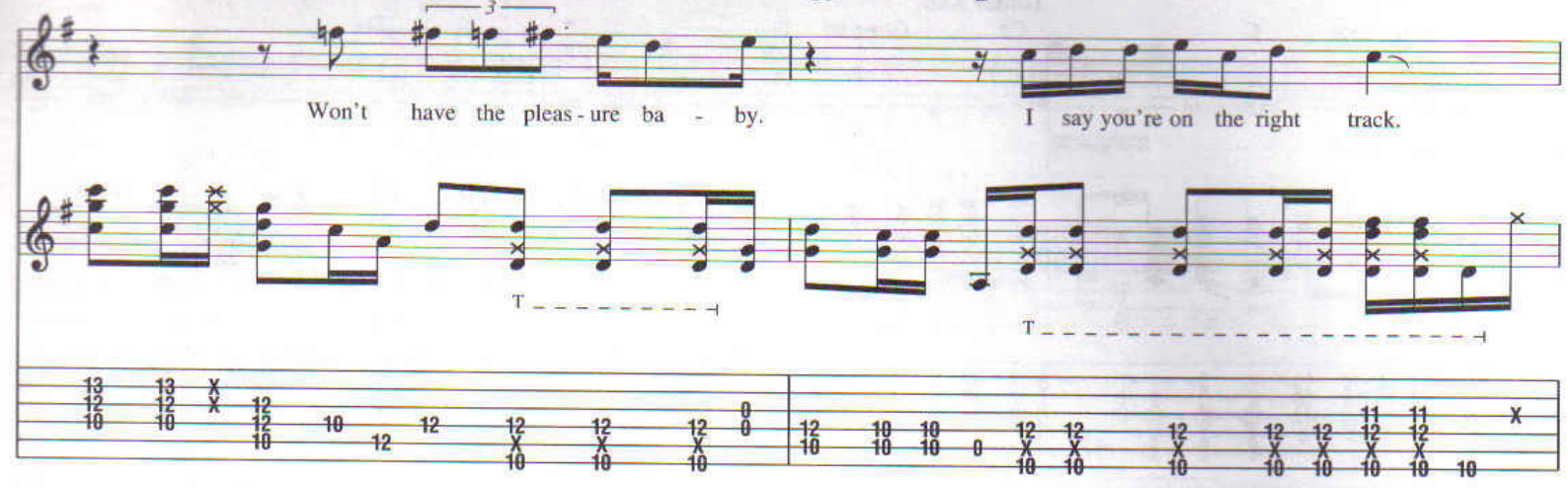
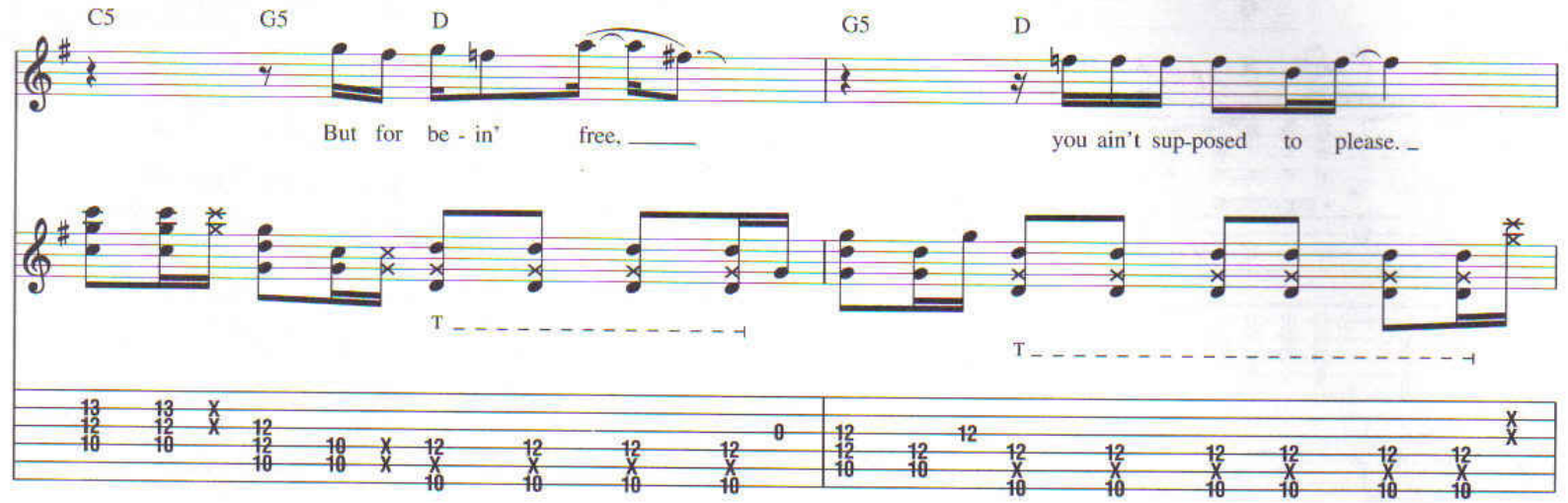
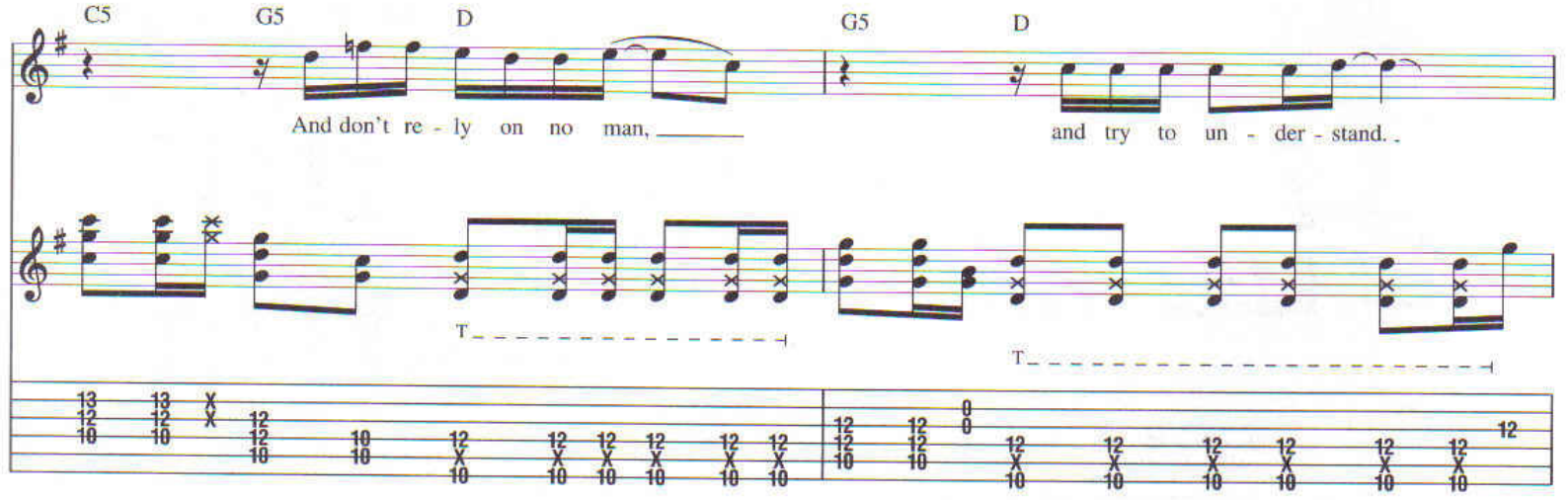

C5
G5
D
G5
D
They got the mir-rors of your mind, ba - by.
Bring some truth to - day.

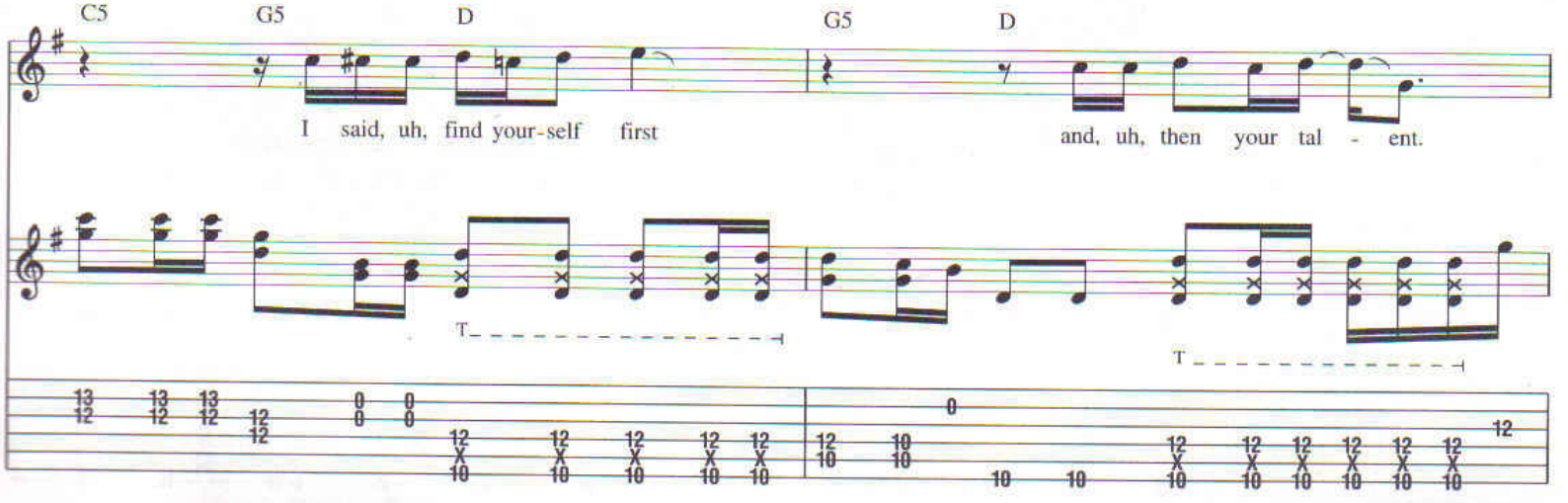

Chorus
D
G5
F
C
D
Well, I am what I am, thank God.
1/4
G
F
C
Hey! Some peo - ple just don't un - der - stand.
Help them, God.
D
G
F
C
D
G5
I said find your-self first, and than your tool.
Find your-self first, don't you

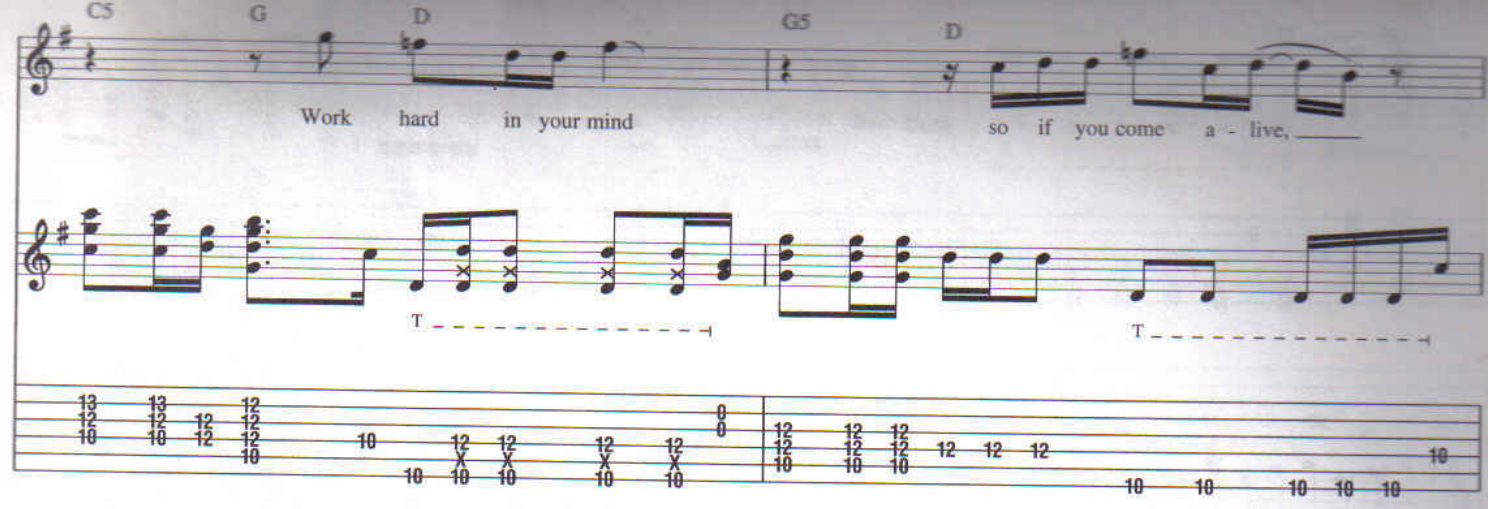

be no fool.
Verse
3. Here comes a wom - an com - in'. I see you lay - in' on your back.

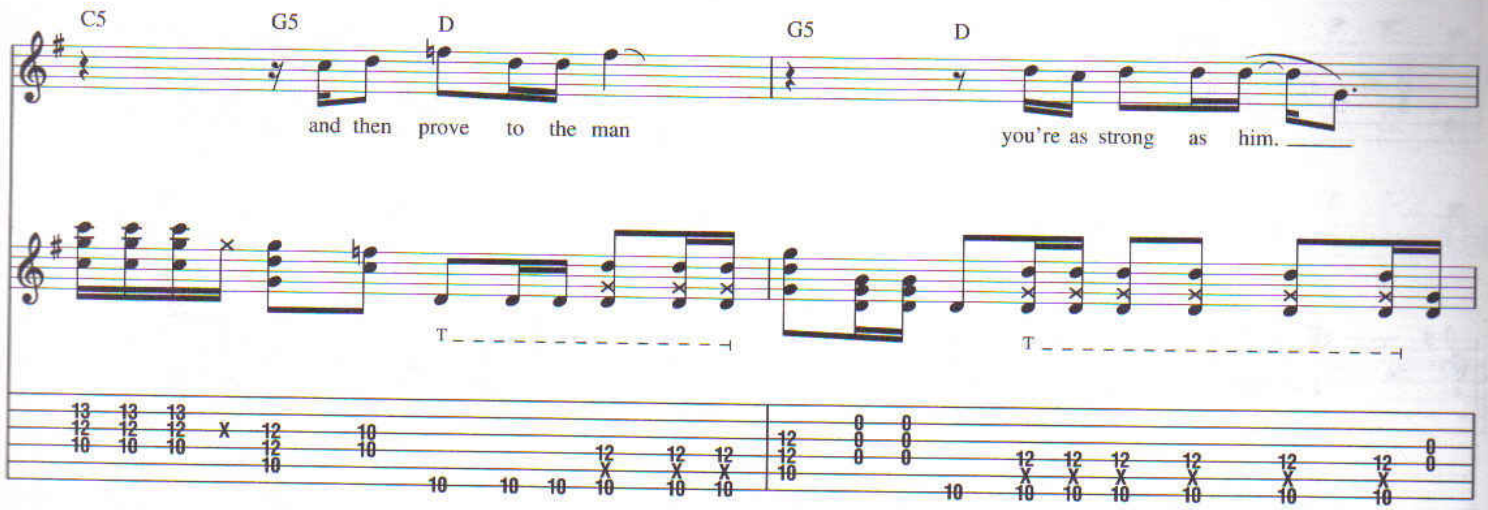

Won't have the pleas - ure ba - by.
I say you're on the right track.

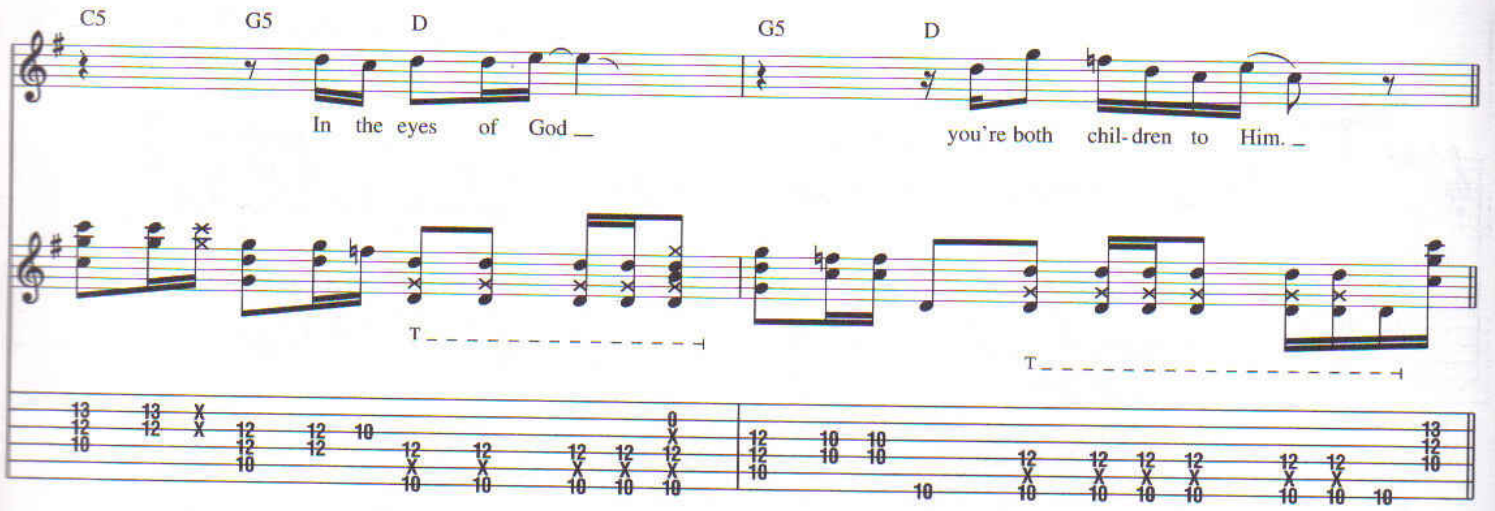

C5
G5
D
G5
D
But for be - in' free,
you ain't sup-posed to please.


C5
G5
D
G5
D
And don't re - ly on no man,
and try to un - der - stand.

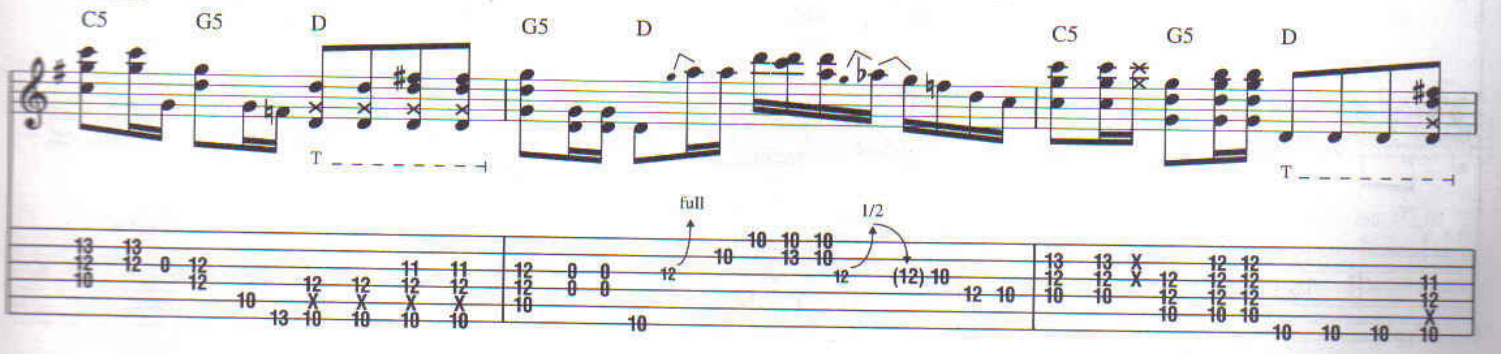

C5
G5
D
G5
D
I said, uh, find your-self first
and, uh, then your tal - ent.

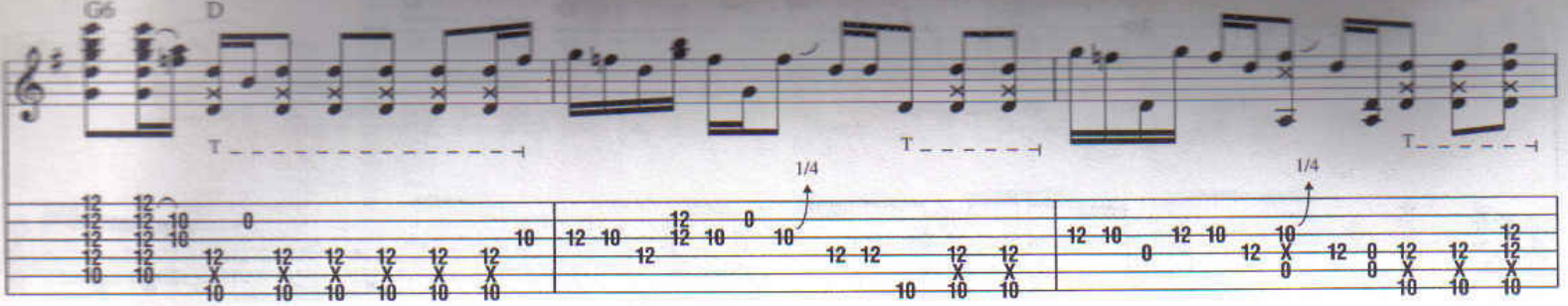

C5
G
D
G5
D
Work hard in your mind
so if you come a - live,

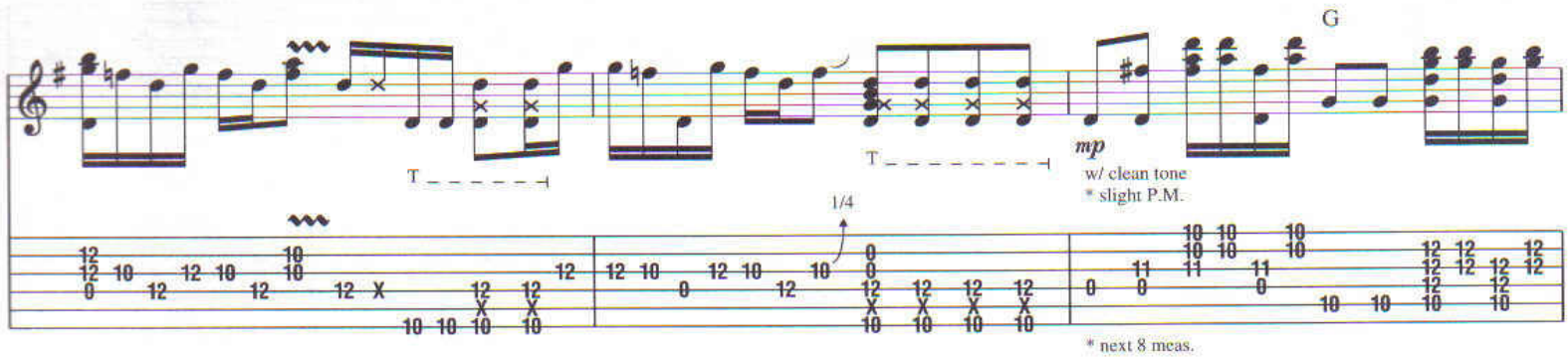

C5
G5
D
G5
D
and then prove to the man
you're as strong as him.

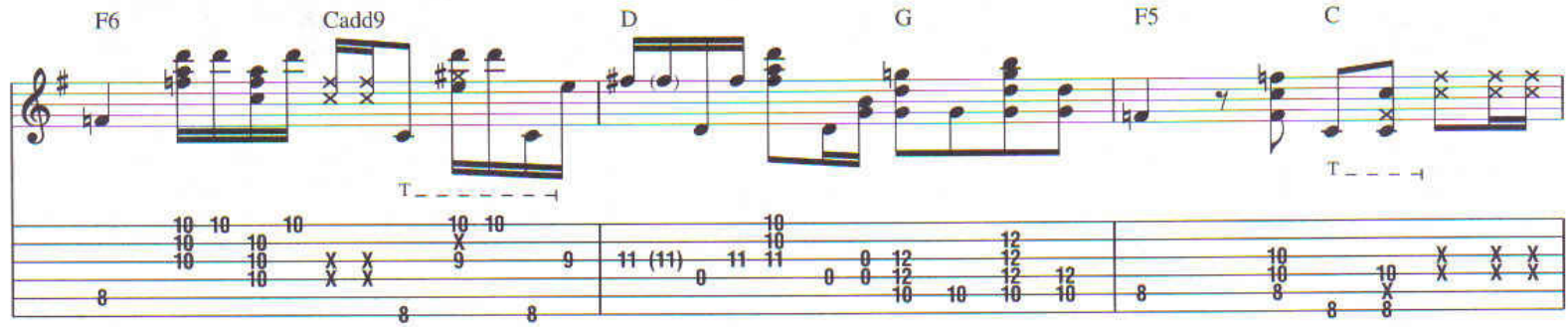

C5
G5
D
G5
D
In the eyes of God
you're both chil-dren to Him.

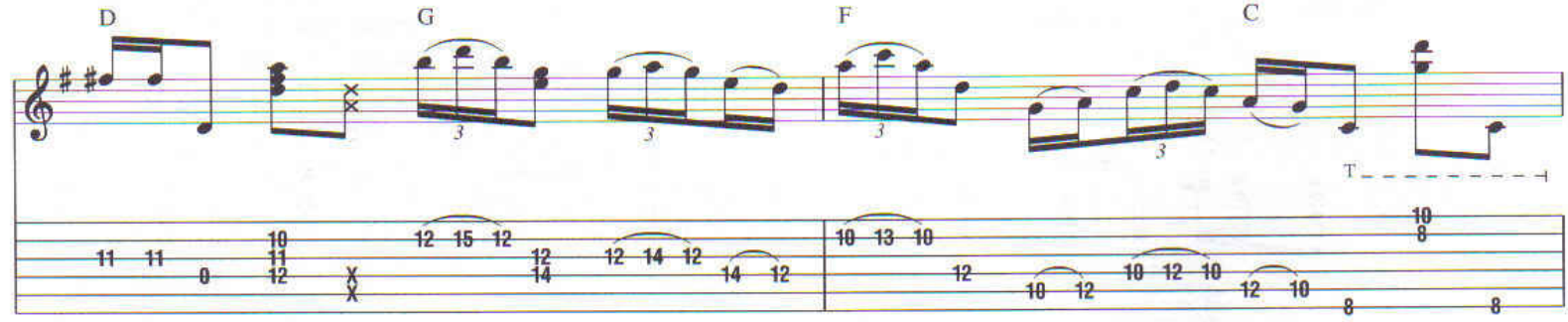
Interlude

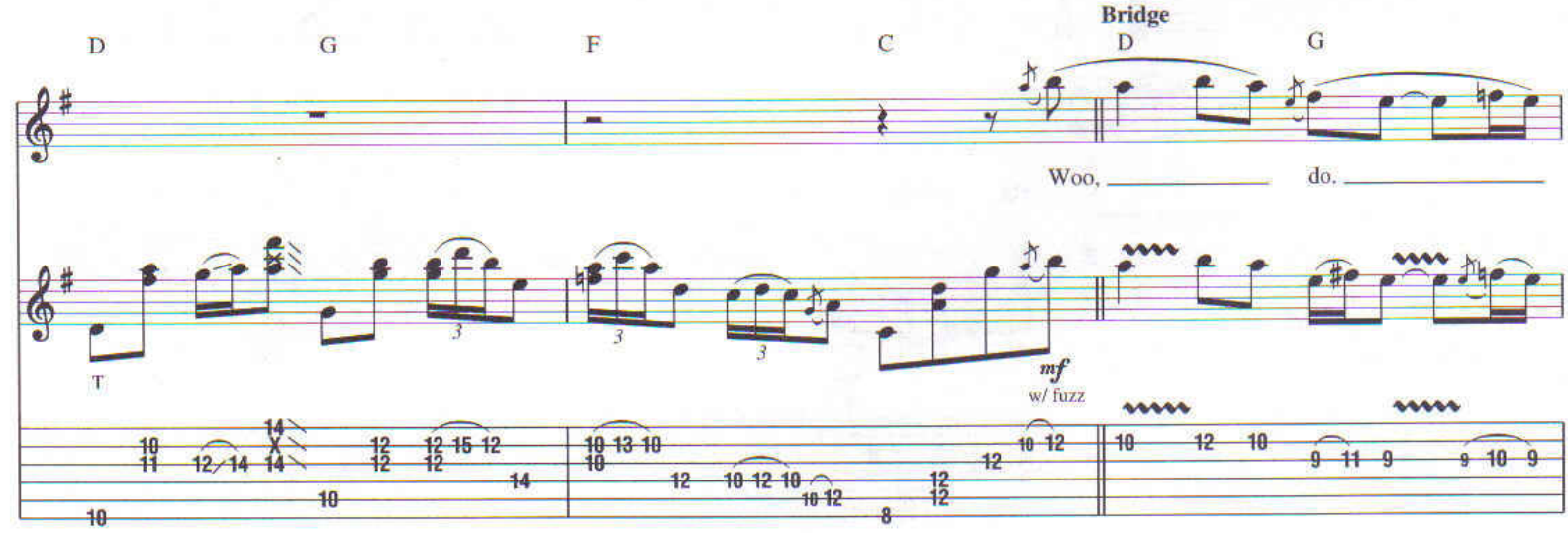

C5
G5
D
G5
D
C5
G5
D
full
1/2

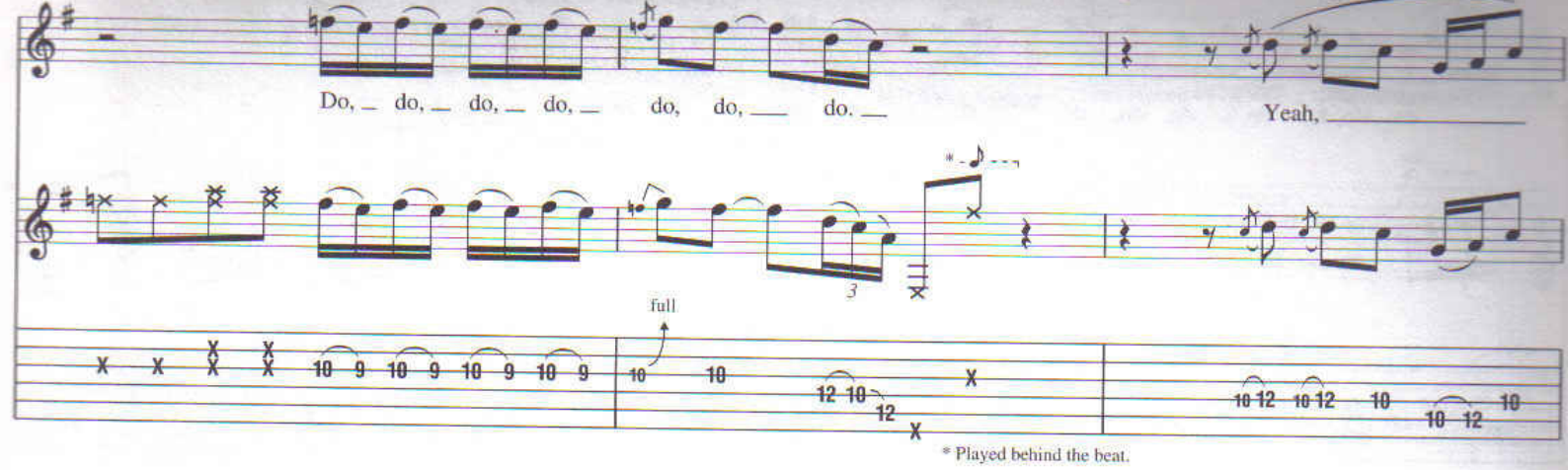

G6
D
T
1/4
1/4

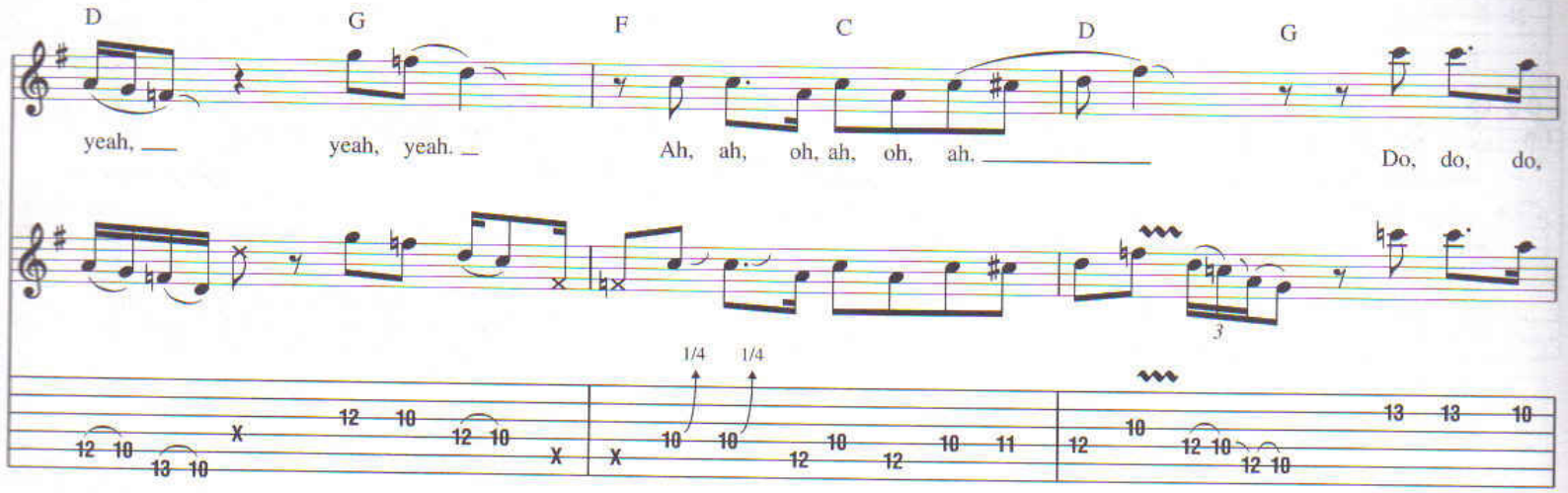

G
T
mp
w/ clean tone
* slight P.M.
1/4
* next 8 meas.

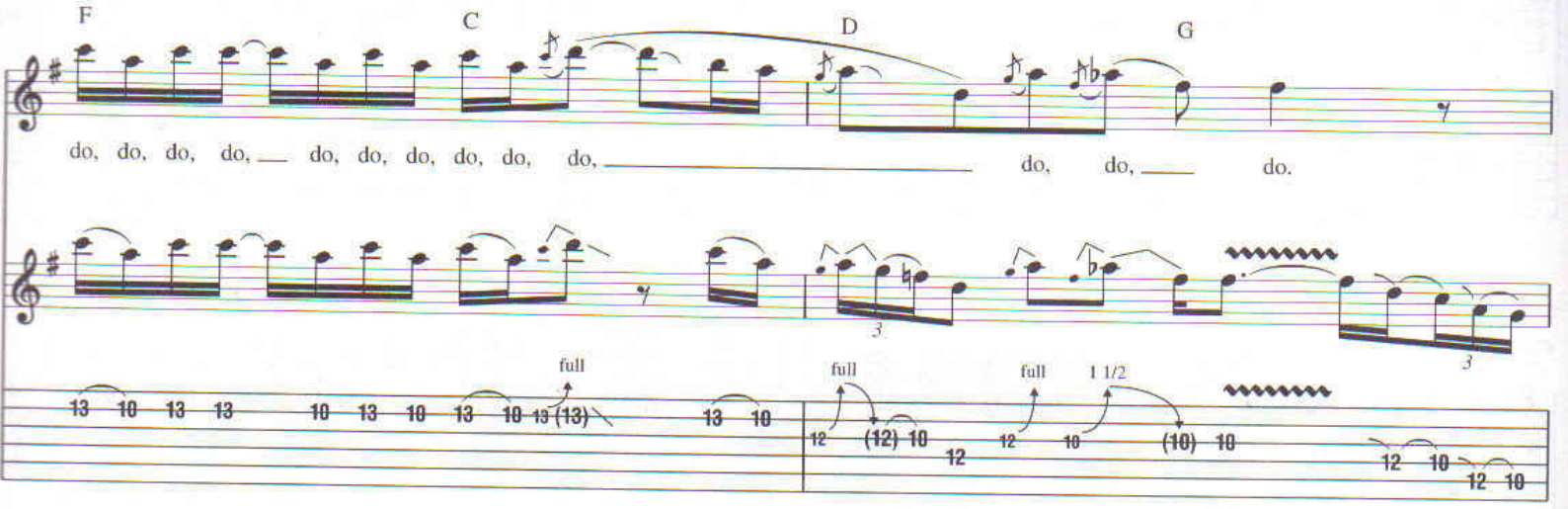

F6
Cadd9
D
G
F5
C
T

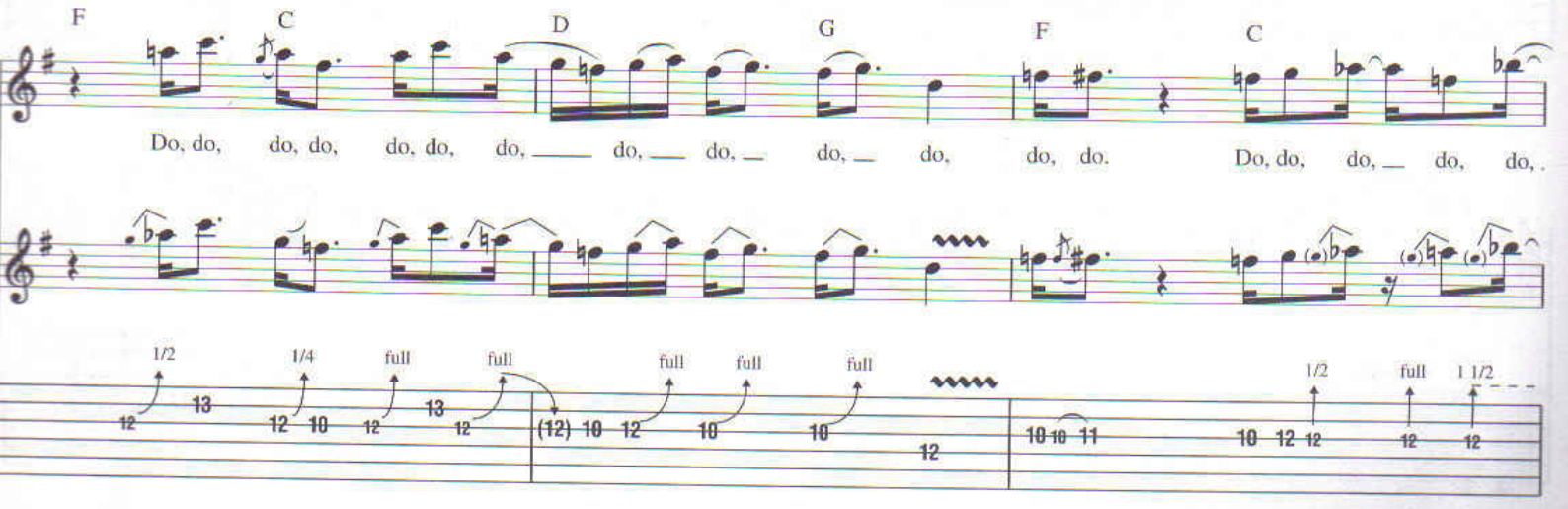

D
G
F
C
T

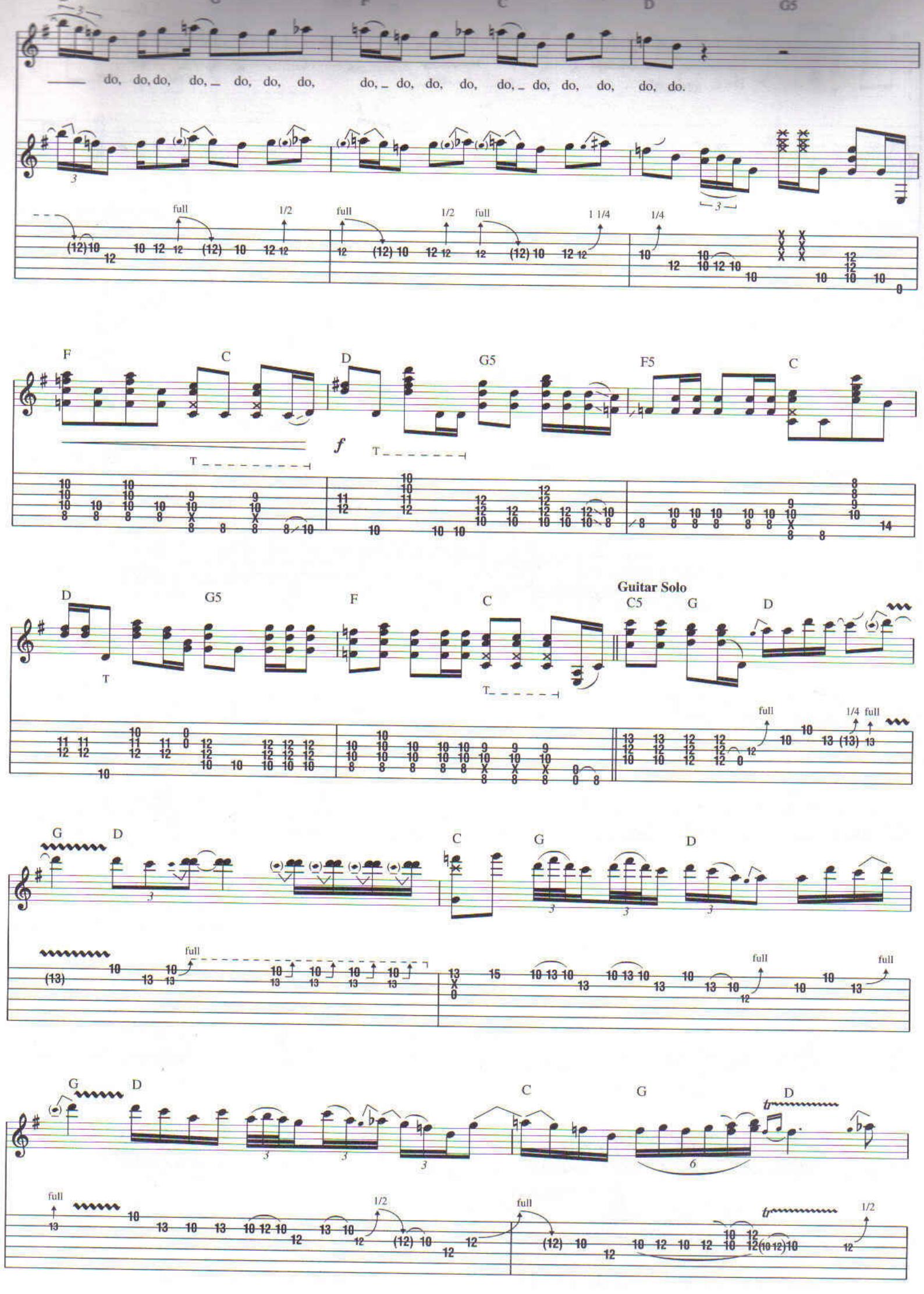

Bridge
D
G
F
C
D
G
Woo,
do.
T
mf
w/ fuzz

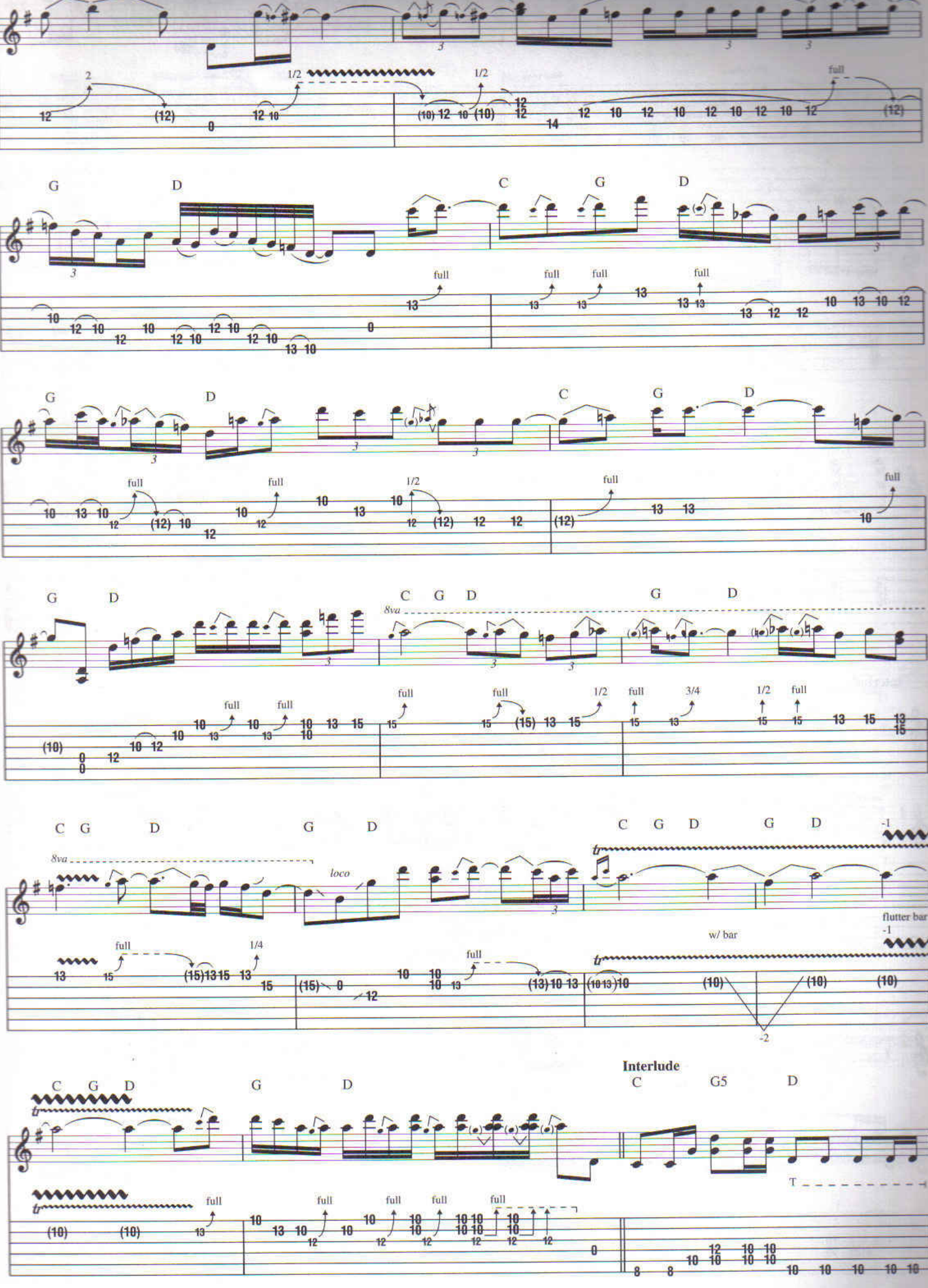

Do, do, do, do, do, do, do.
Yeah,
full
* Played behind the beat.

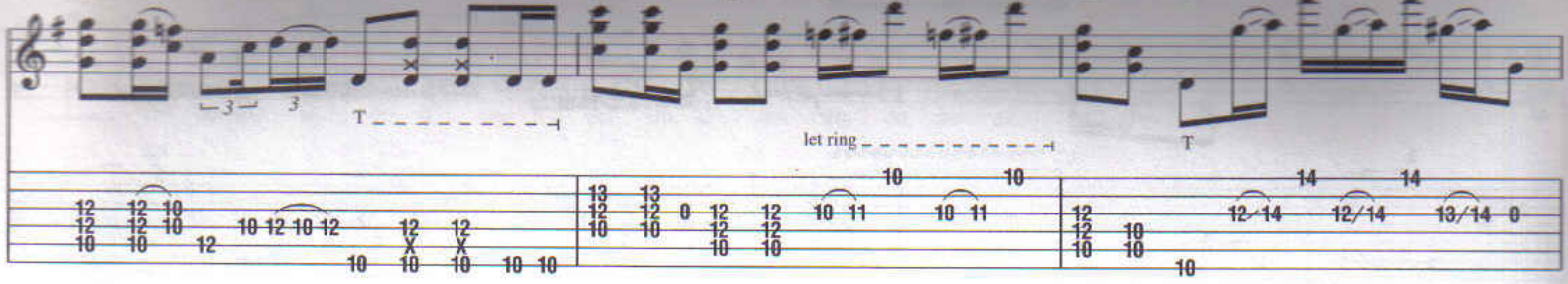

D G F C D G
yeah, yeah, yeah. Ah, ah, oh, ah, oh, ah.
Do, do, do,
1/4 1/4

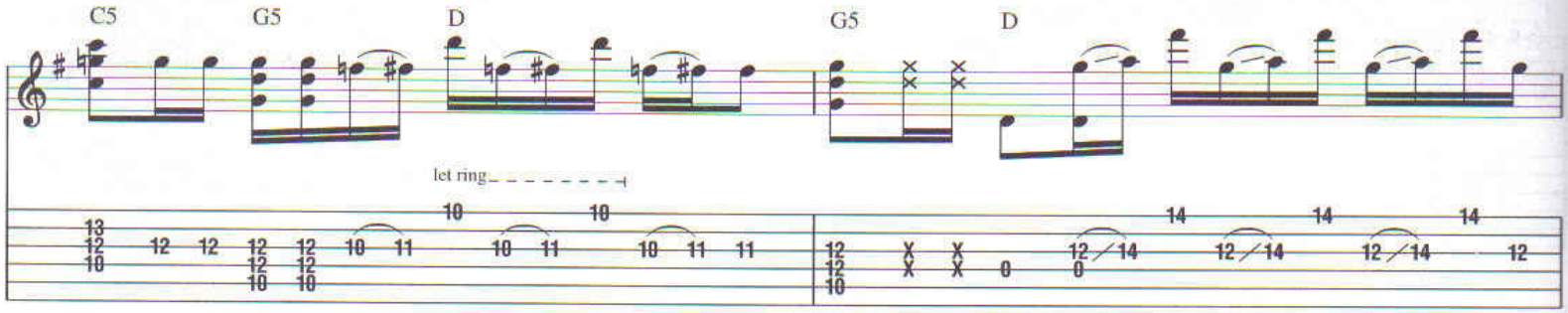

F C D G
do, do, do, do, do, do, do, do, do, do, do, do.
full full full 1 1/2

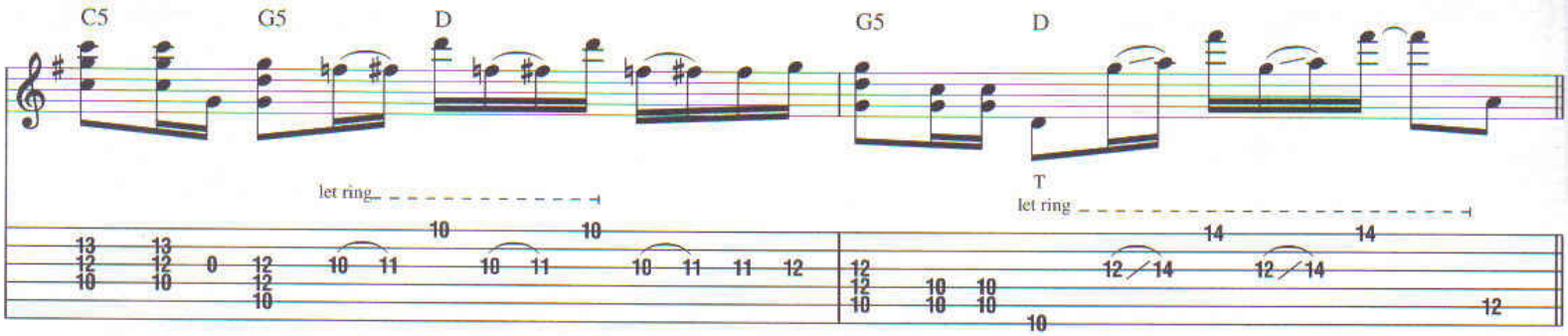

F C D G F C
Do, do, do, do, do, do, do, do, do, do, do, do, do.
Do, do, do, do, do,
1/2 1/4 full full full full full 1/2 full 1 1/2


do, do, do, do, do, do, do, do, do, do, do, do, do, do, do, do.
full
1/2
full
1/2
full
1 1/4
1/4
F
C
D
G5
F5
C
f
T
D
G5
F
C
C5
G
D
Guitar Solo
full
1/4
full
G
D
C
G
D
full
full
full
G
D
C
G
D
full
1/2
full
1/2

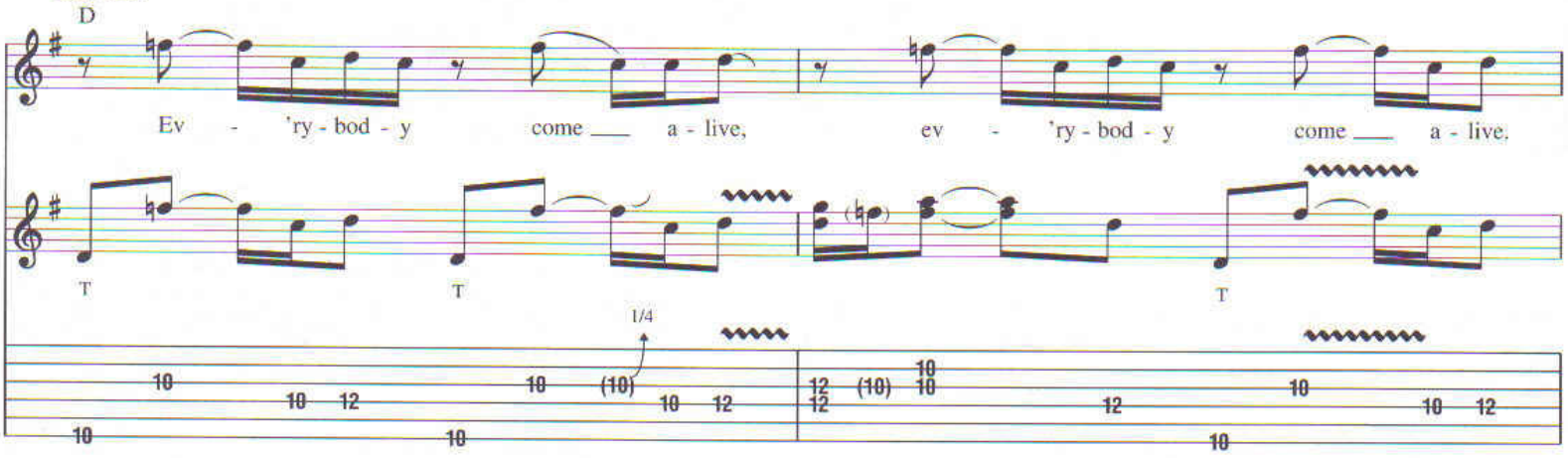

G D C G D
G D C G D
G D C G D G D
8va
C G D G D C G D G D
8va
loco
w/ bar
flutter bar
Interlude
C G5 D
T

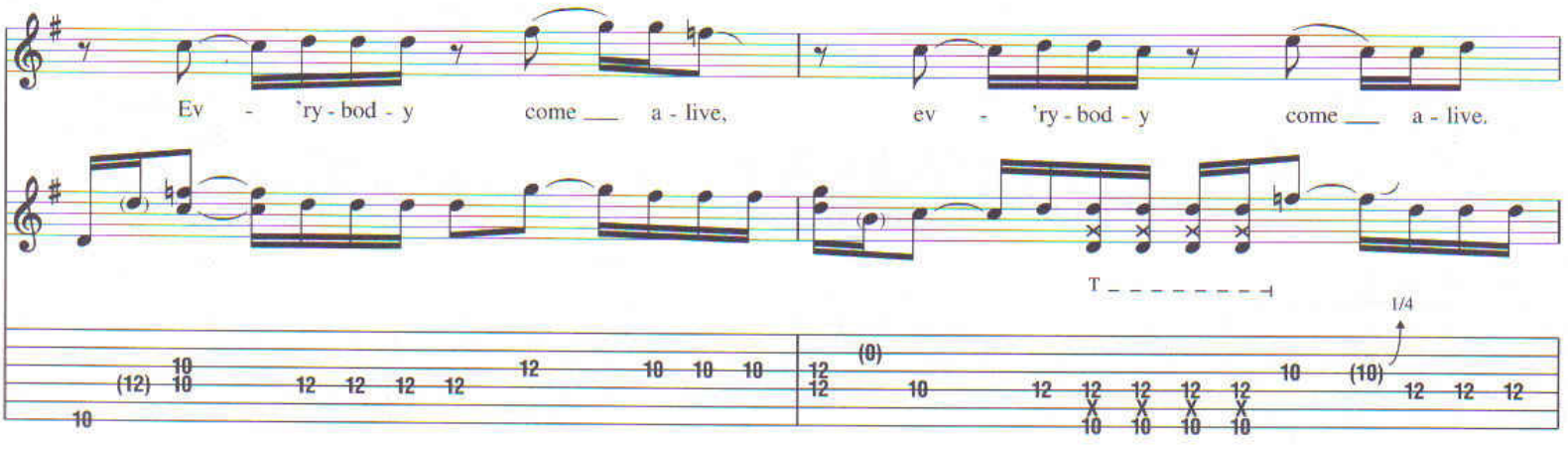

T
let ring
T

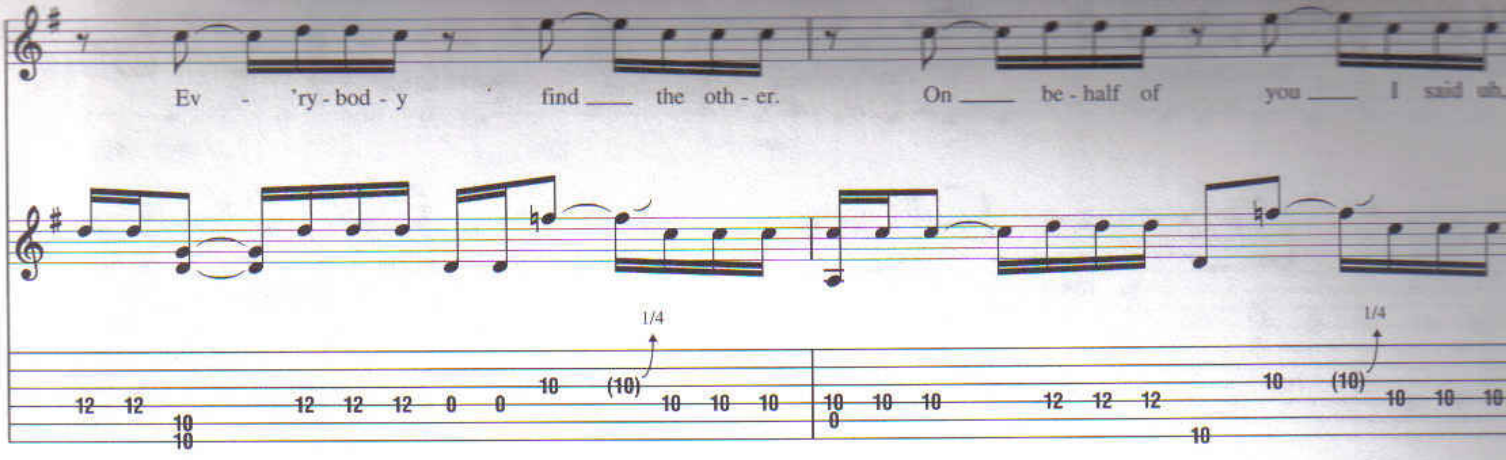

C5
G5
D
G5
D
let ring

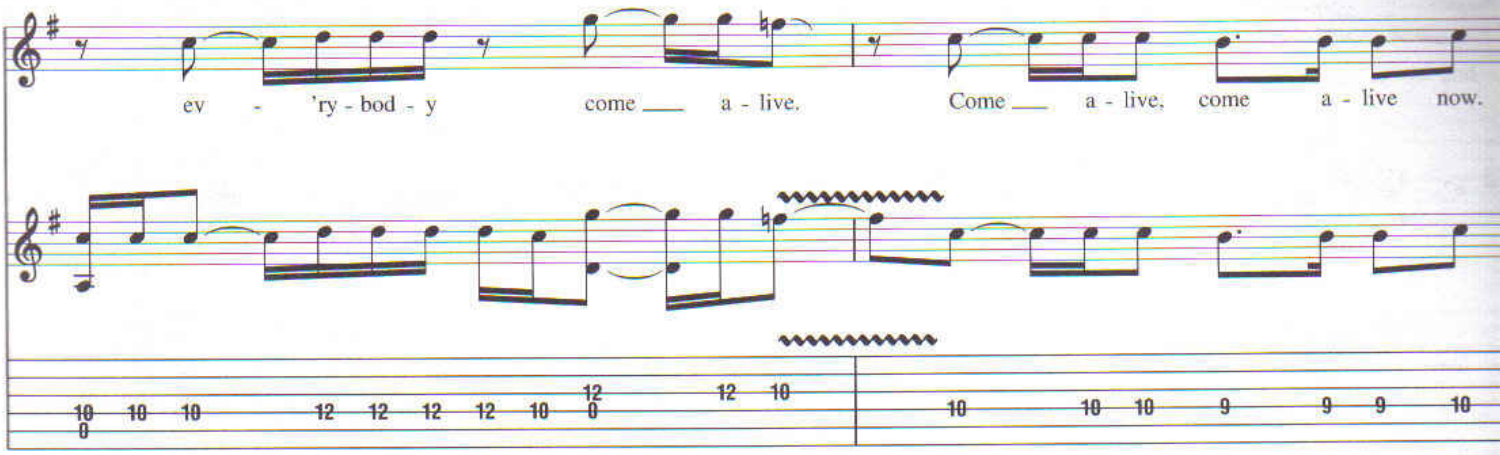

C5
G5
D
G5
D
let ring
T
let ring

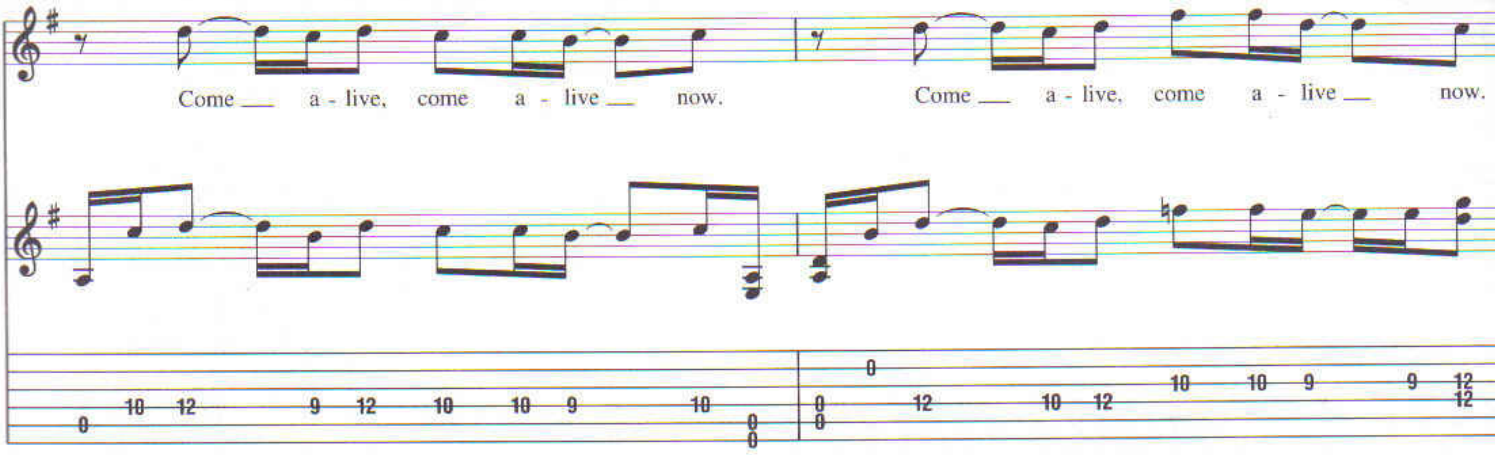
Interlude

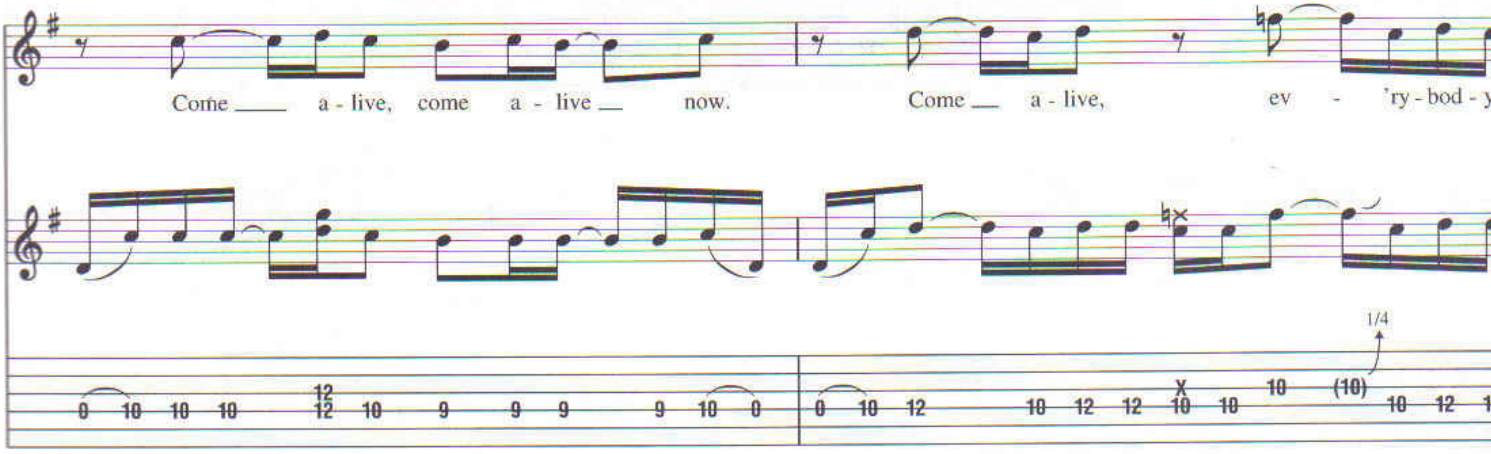

D
Ev - 'ry - bod - y come ___ a - live, ev - 'ry - bod - y come ___ a - live.
T
T
T
1/4


Ev - 'ry - bod - y come ___ a - live, ev - 'ry - bod - y come ___ a - live.
T
1/4


Ev - 'ry - bod - y find the oth - er. On be - half of you I said uh,
1/4
(10)
1/4
(10)


ev - 'ry - bod - y come a - live. Come a - live, come a - live now.


Come a - live, come a - live now. Come a - live, come a - live now.


Come a - live, come a - live now. Come a - live, ev - 'ry - bod - y
1/4
(10)

Ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry - bod - y, ev - 'ry -

1/4 1/4 1/4 1/4

Outro-Guitar Solo

D G/D

bod - y, yeah. Ev - 'ry-bod - y come a - live.

1/4

T

D

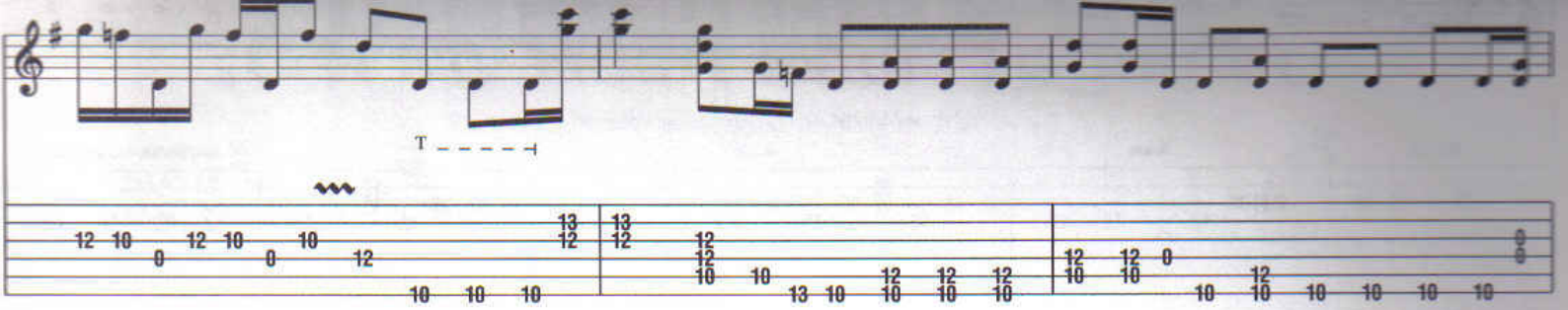
T let ring

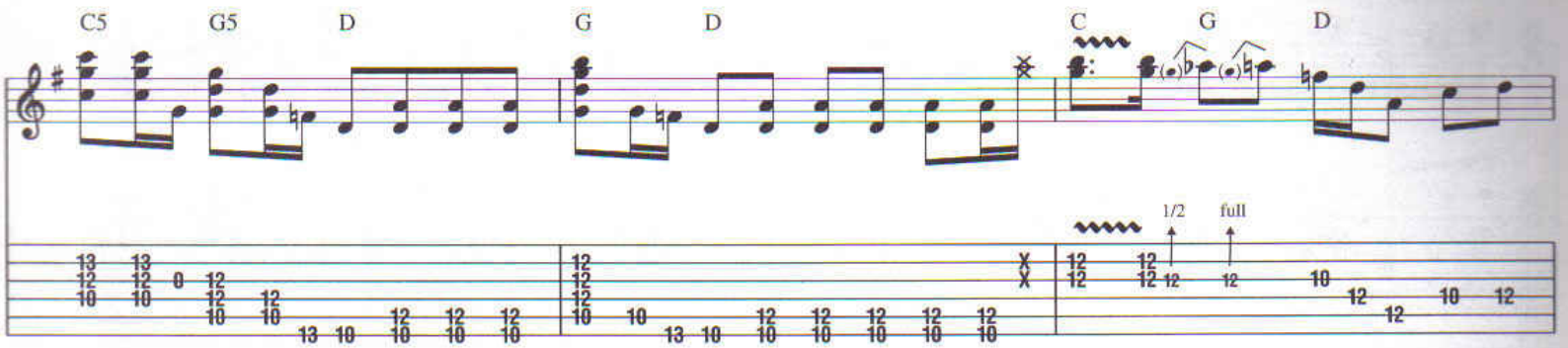
full 1/2

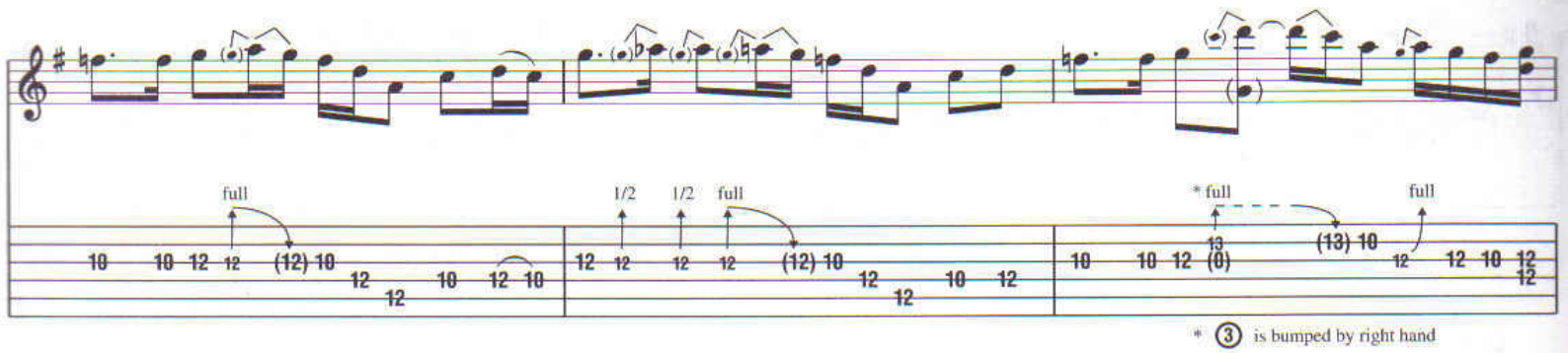
T

T

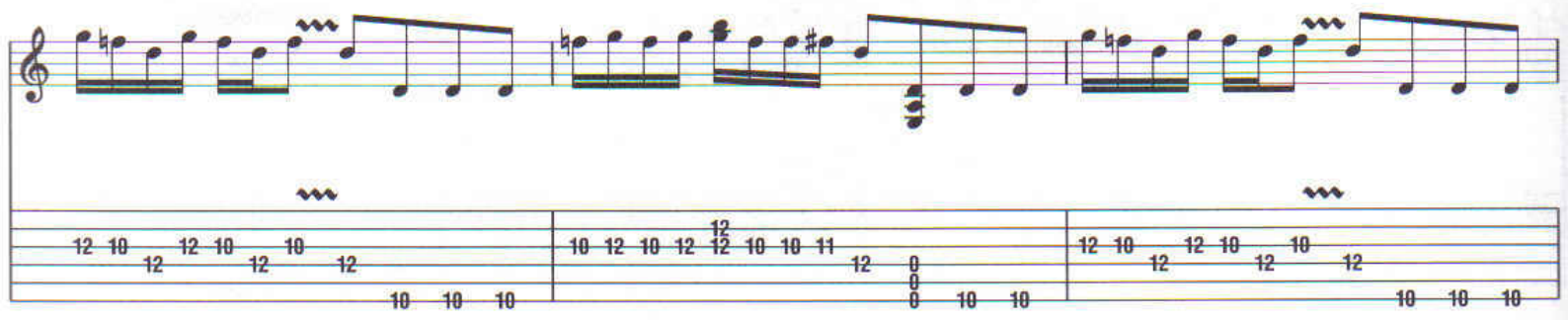
T 1/4

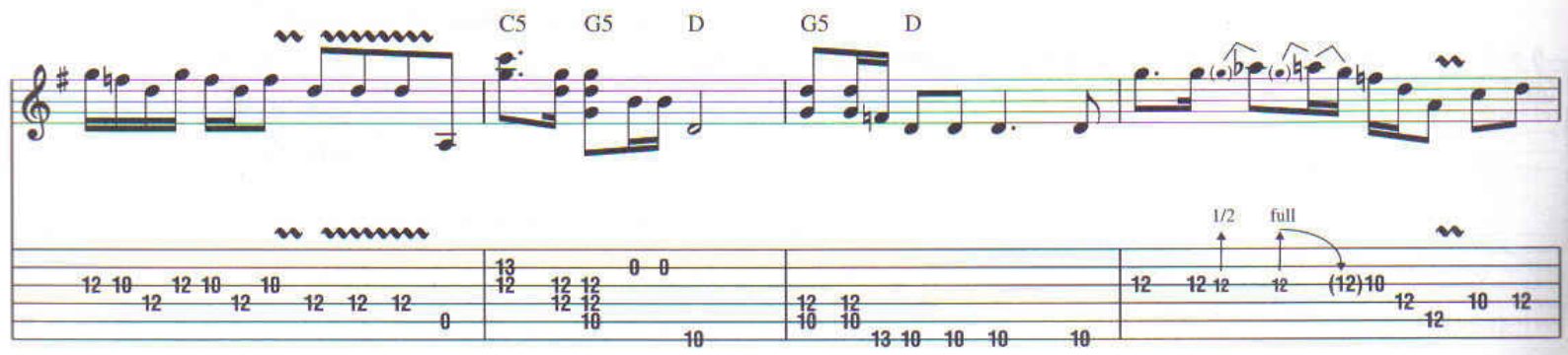


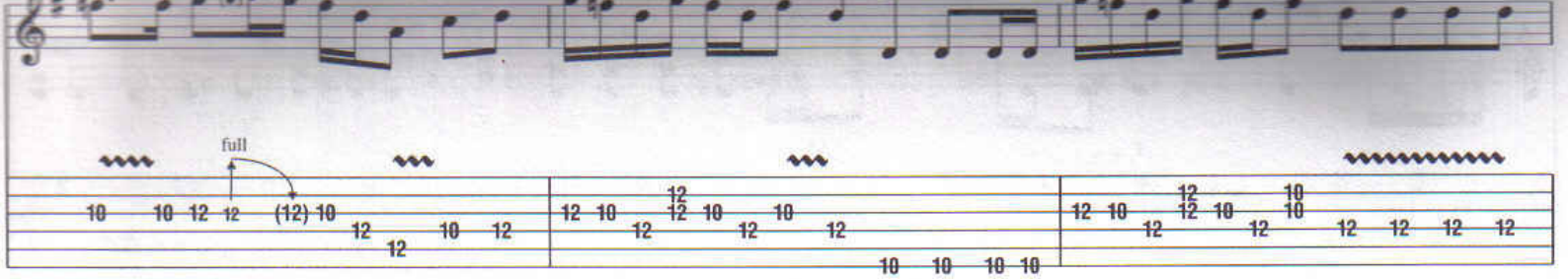


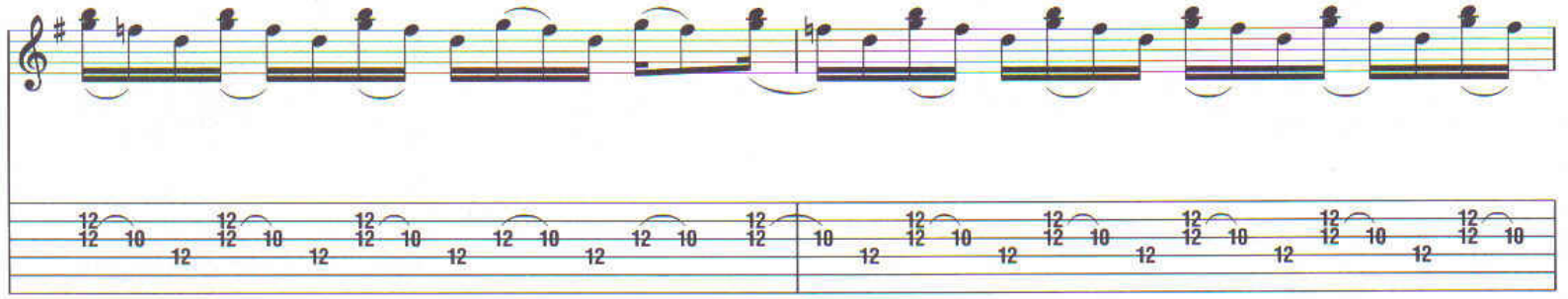


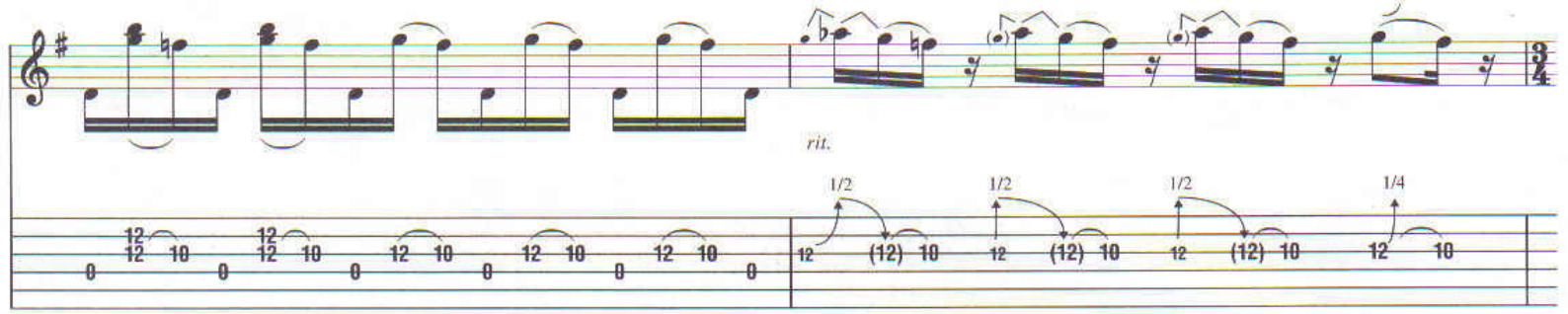
* ③ is bumped by right hand



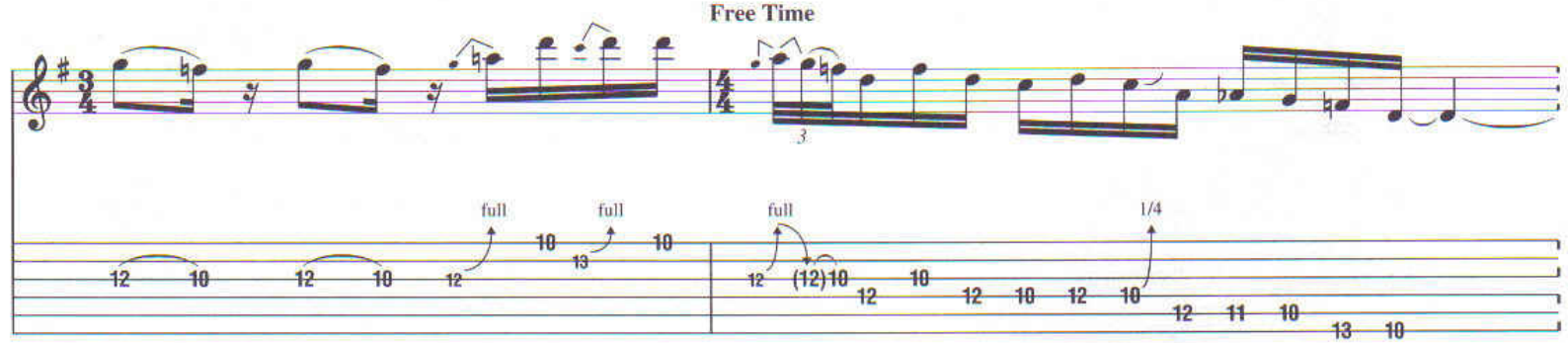


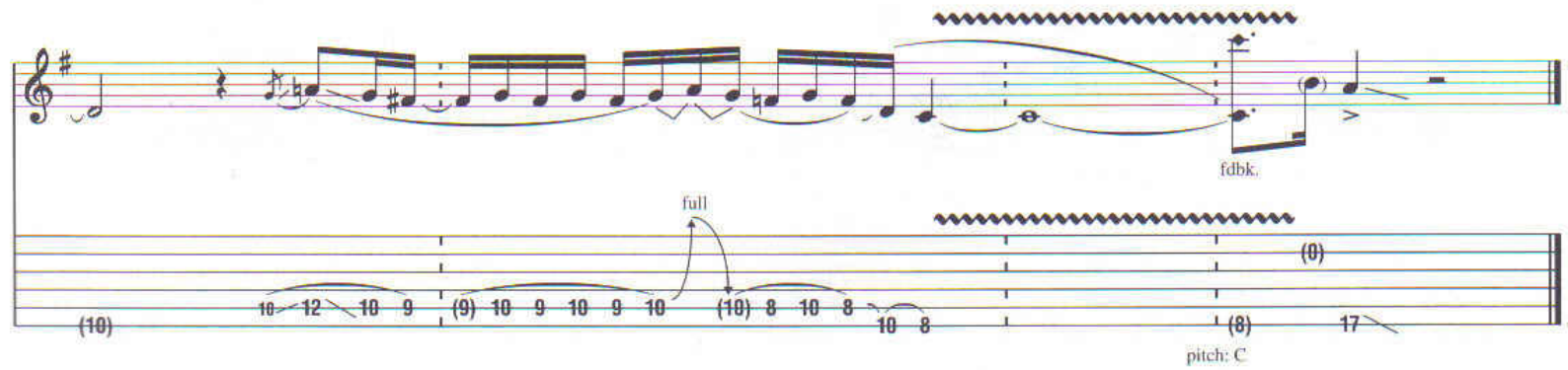






Free Time





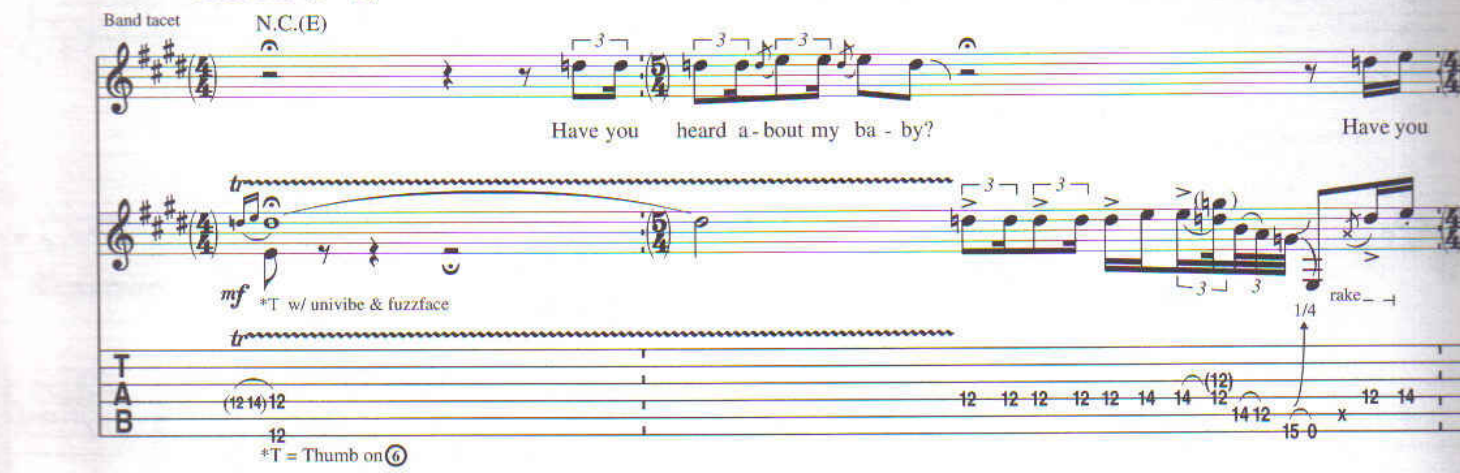
Hear My Train a Comin'
(Get My Heart Back Together)

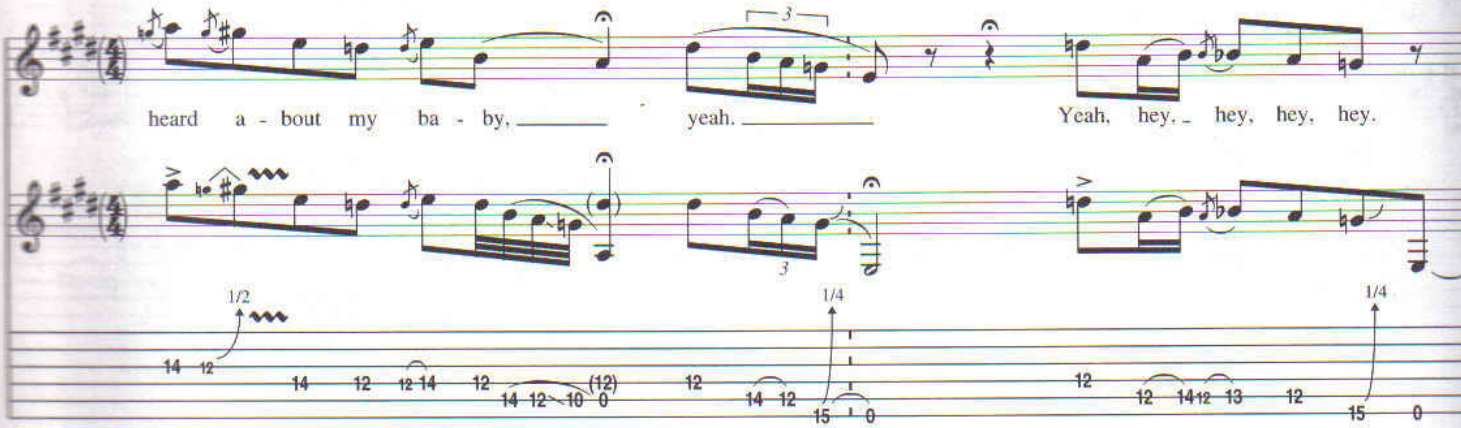
Words and Music by Jimi Hendrix

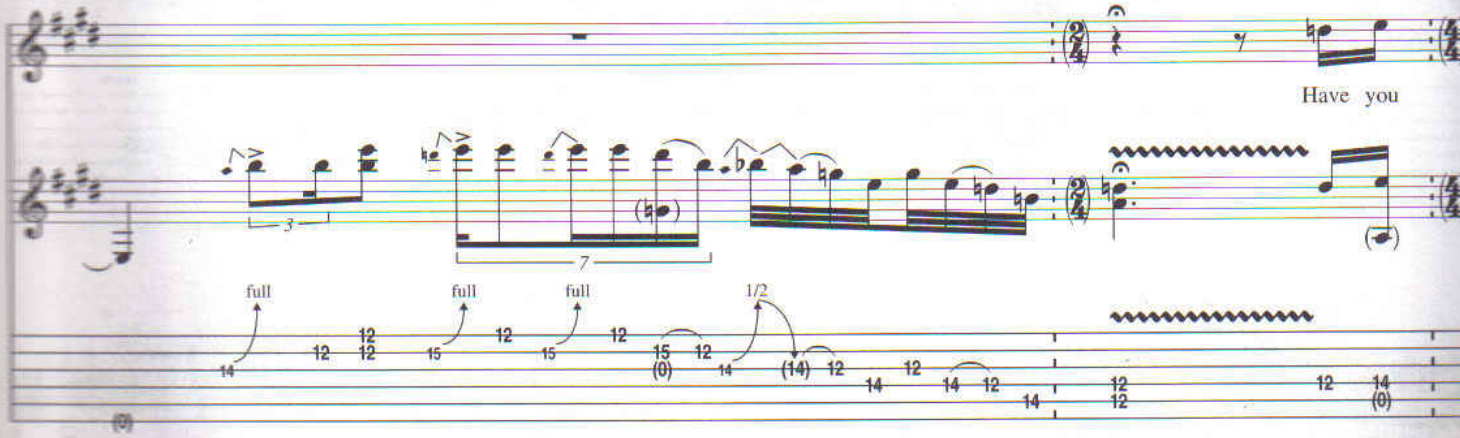
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Free Time (♩ = 66)







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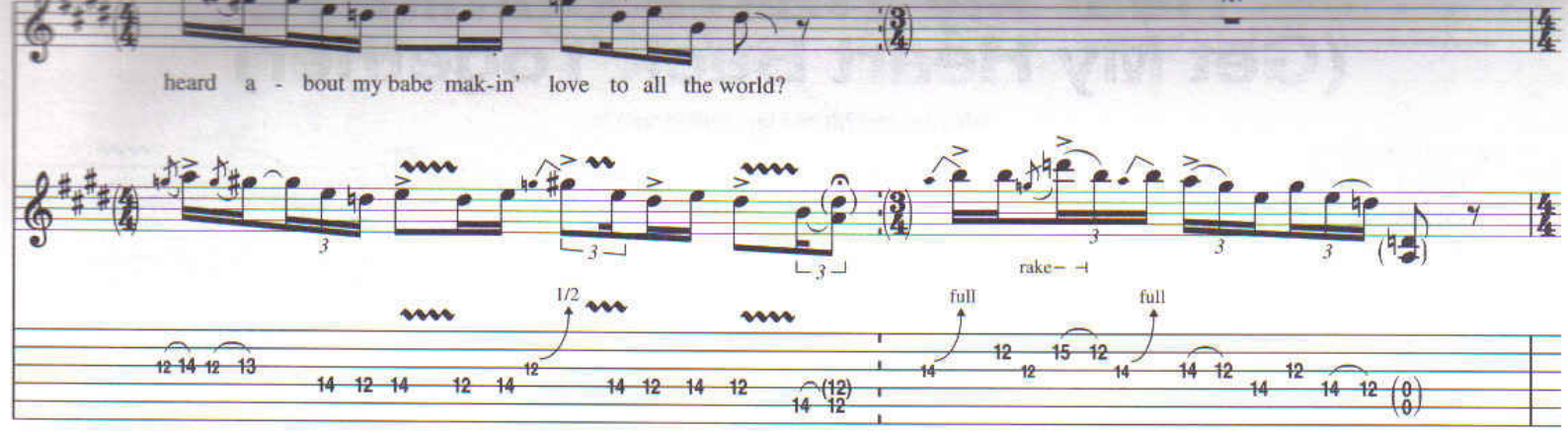
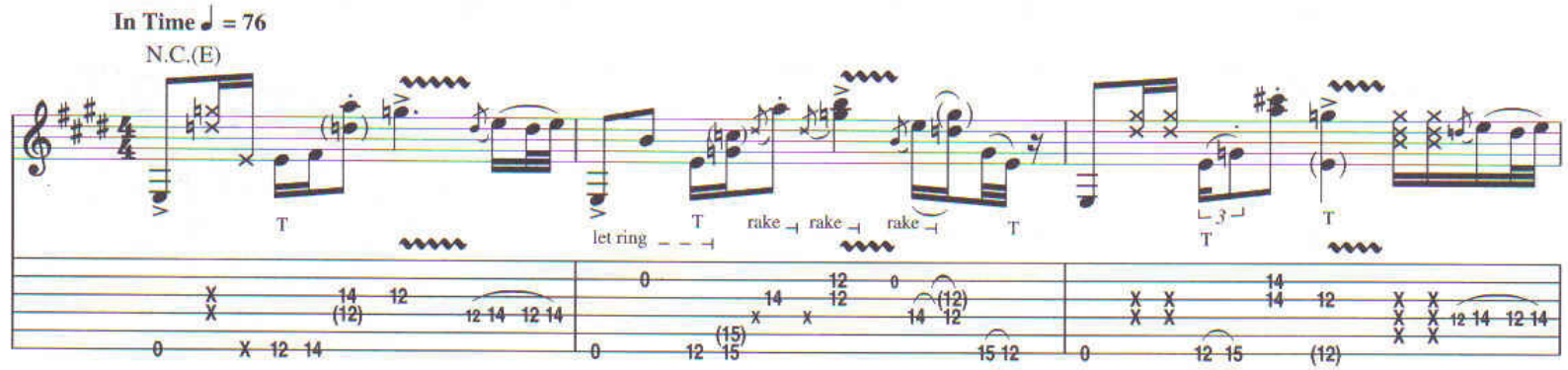
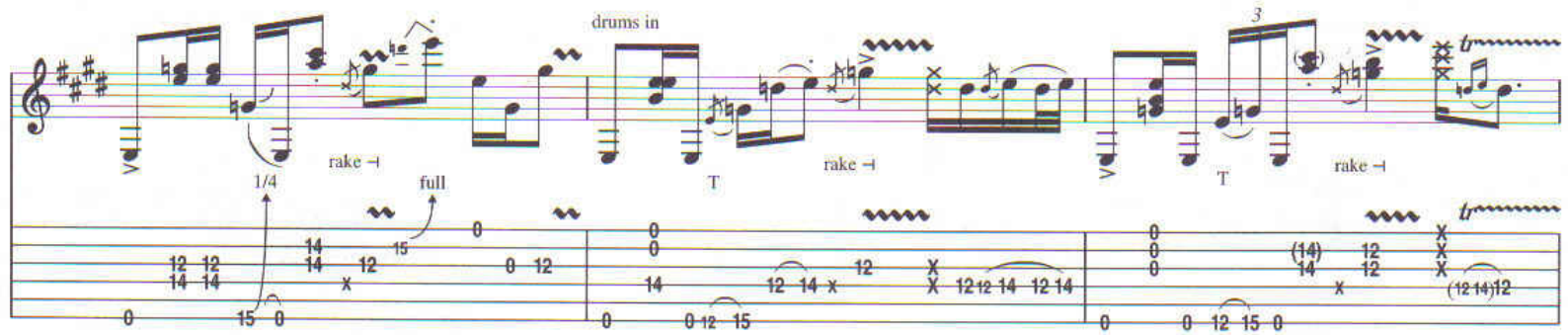
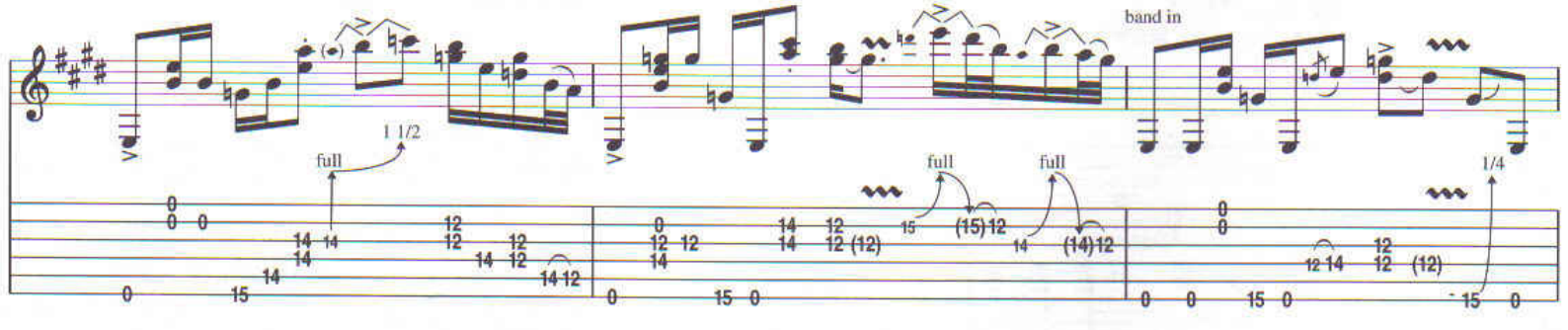
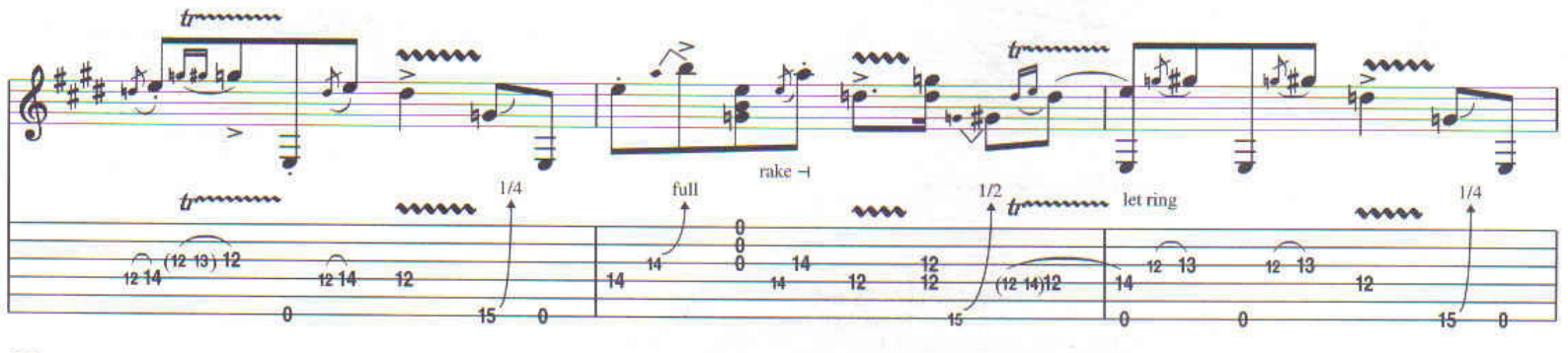
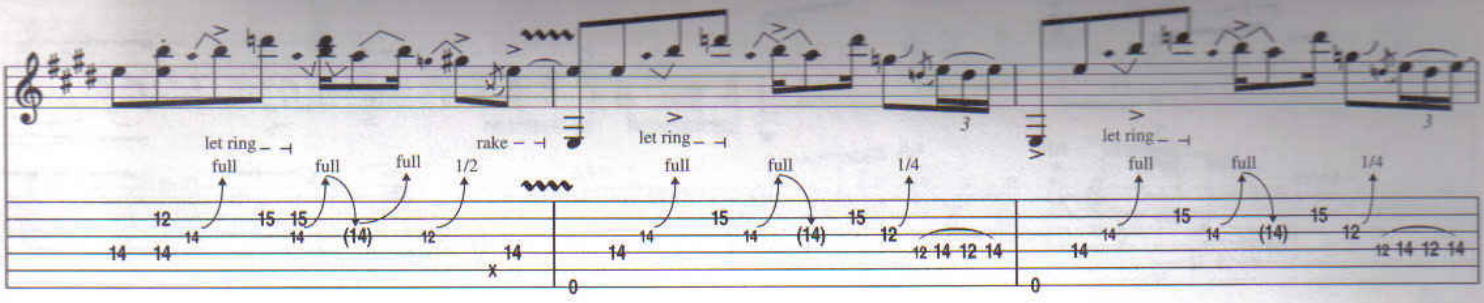

heard a - bout my babe mak-in' love to all the world?
rake
1/2
full
full

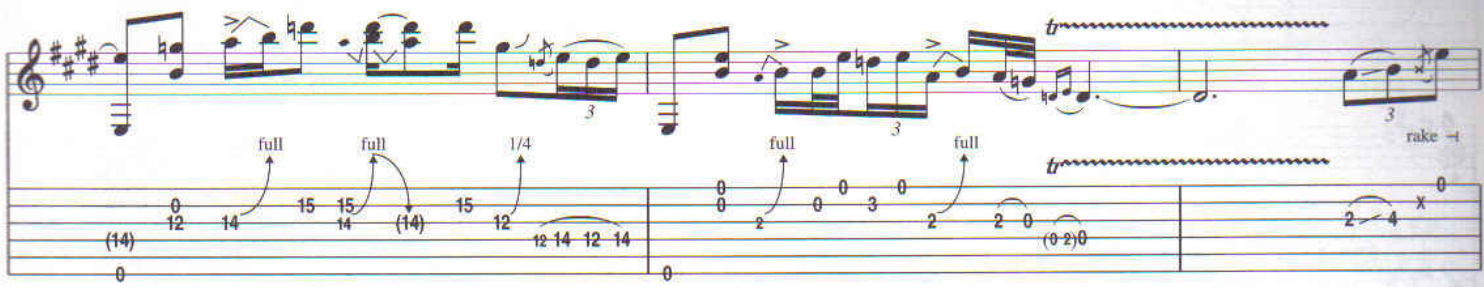

In Time ♩ = 76
N.C.(E)
T
let ring
T
rake
rake
rake
T
T
T

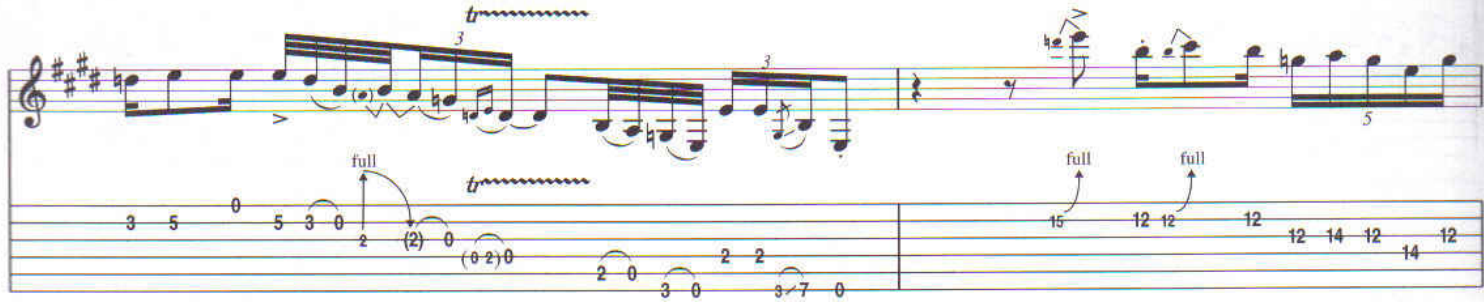

drums in
rake
1/4
full
T
rake
T
rake

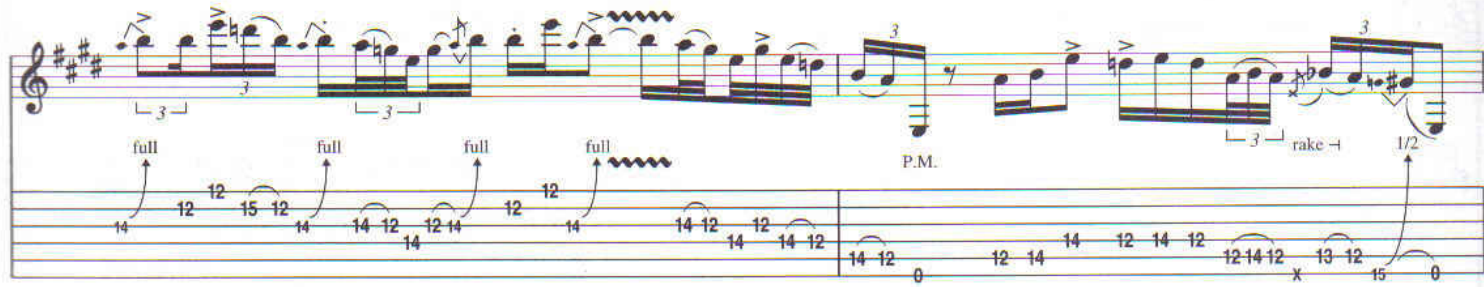

band in
full
1 1/2
full
full
1/4

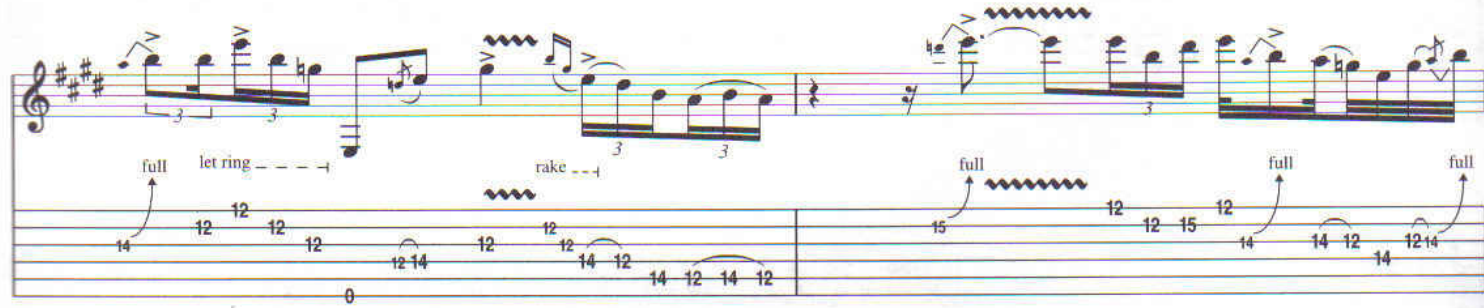

rake
1/4
full
1/2
let ring
1/4

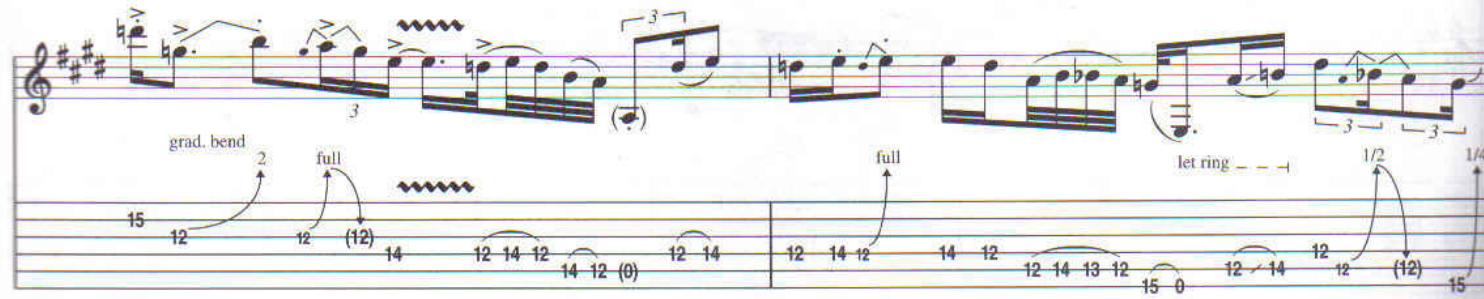

let ring
full
full
full
1/2
rake
let ring
full
full
1/4
let ring
full
full
1/4

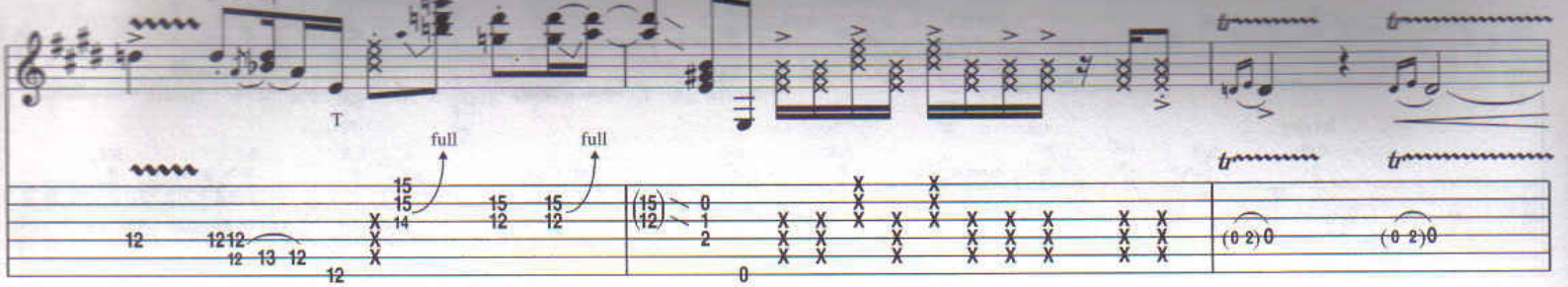

full
full
1/4
full
full
rake

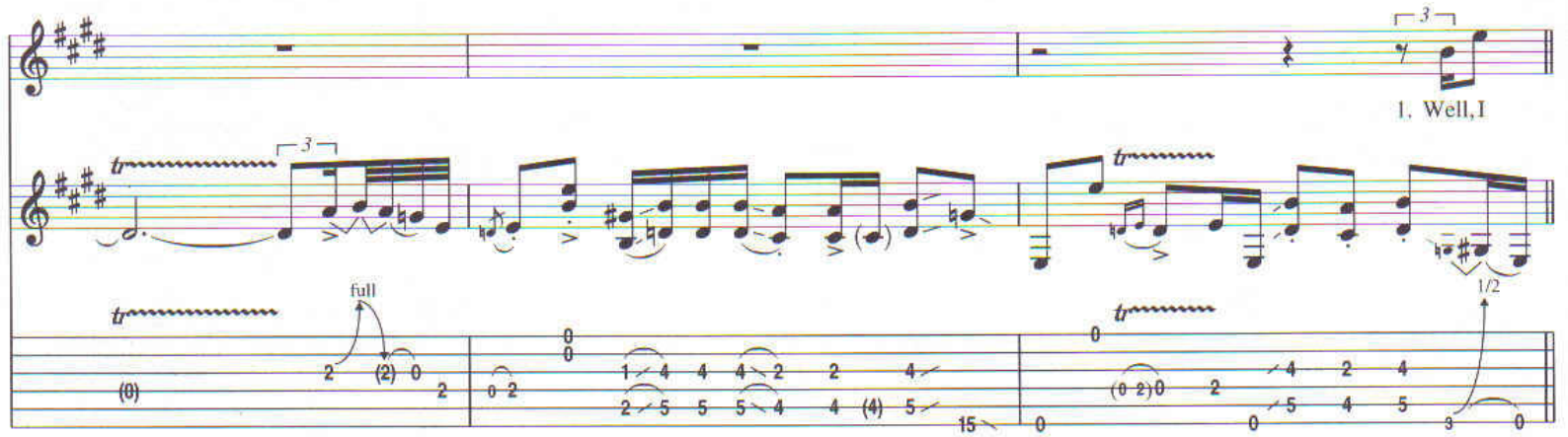

full
full
full


full
full
full
full
P.M.
rake
1/2


full
let ring
rake
full
full
full


grad. bend
full
full
let ring
1/2

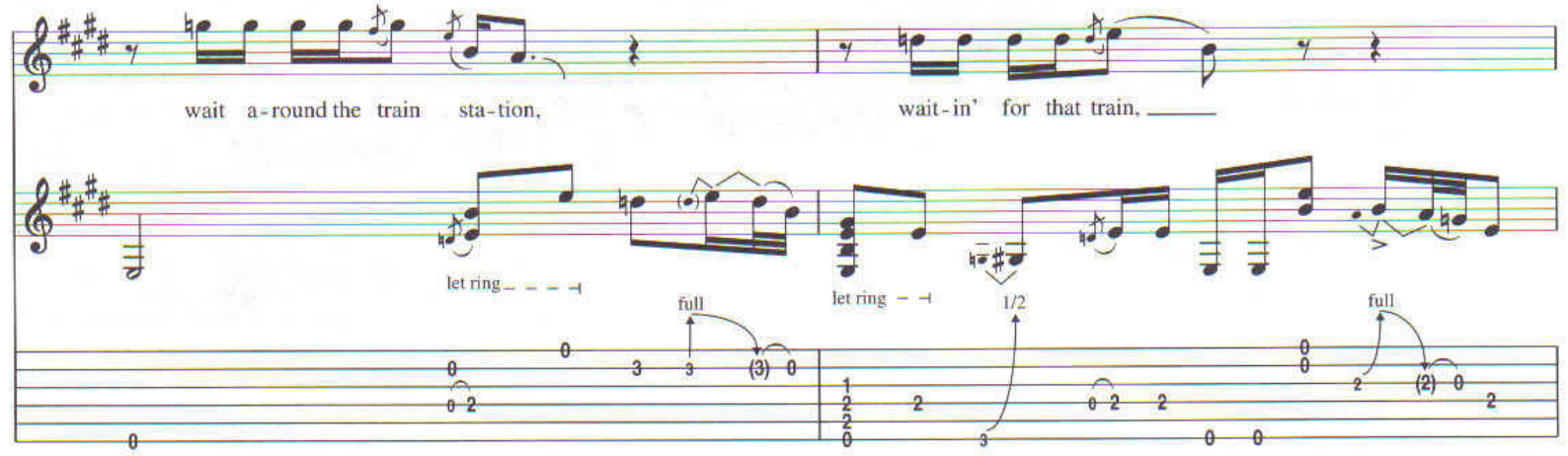




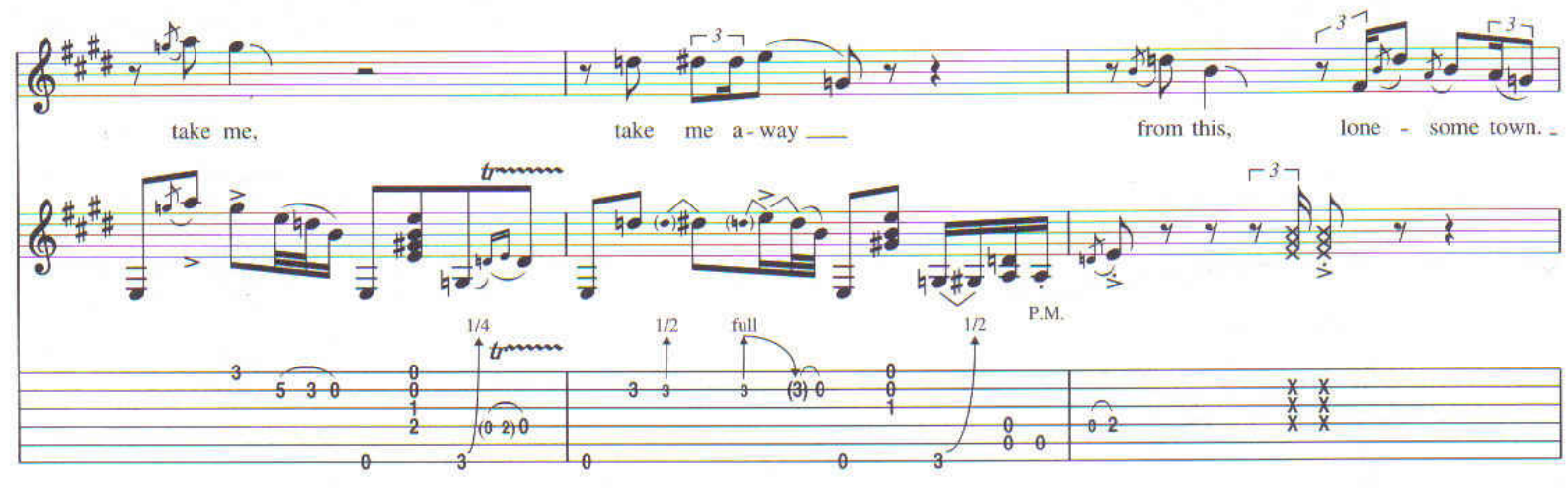
Verse

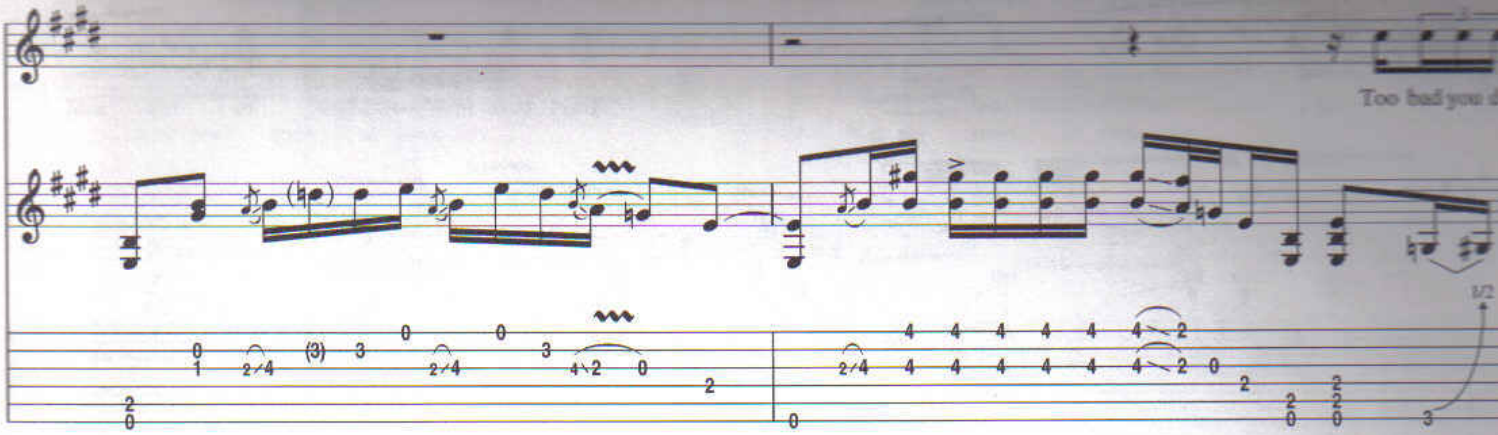
N.C.(E)

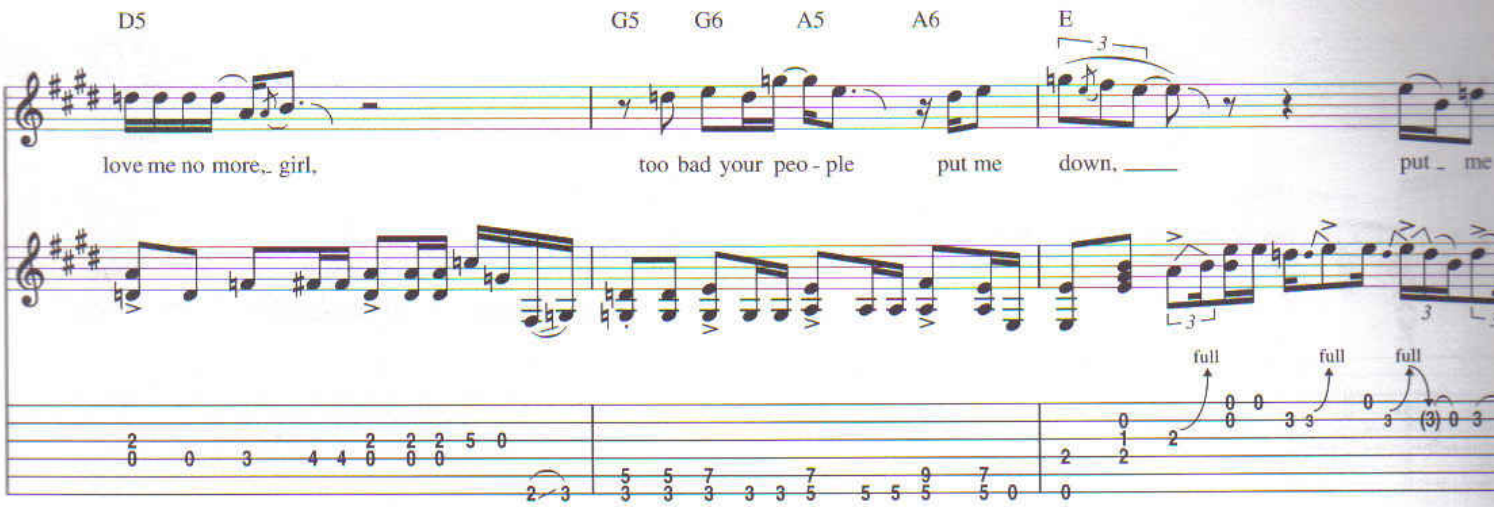
wait a-round the train sta-tion, wait-in' for that train,



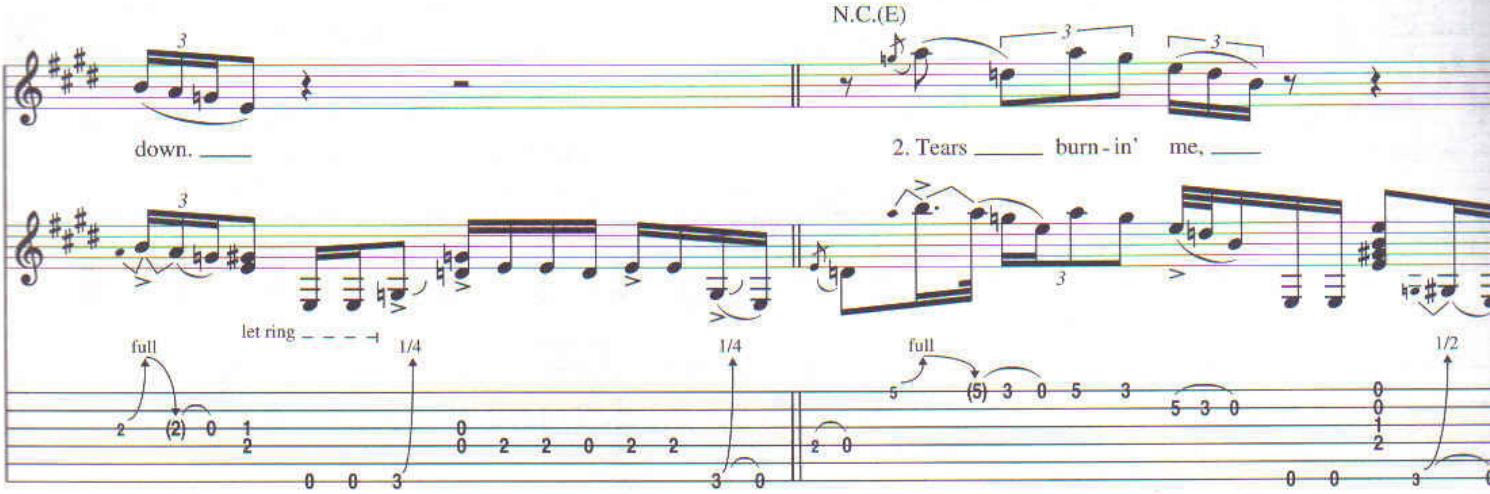
take me, take me a-way from this, lone - some town.

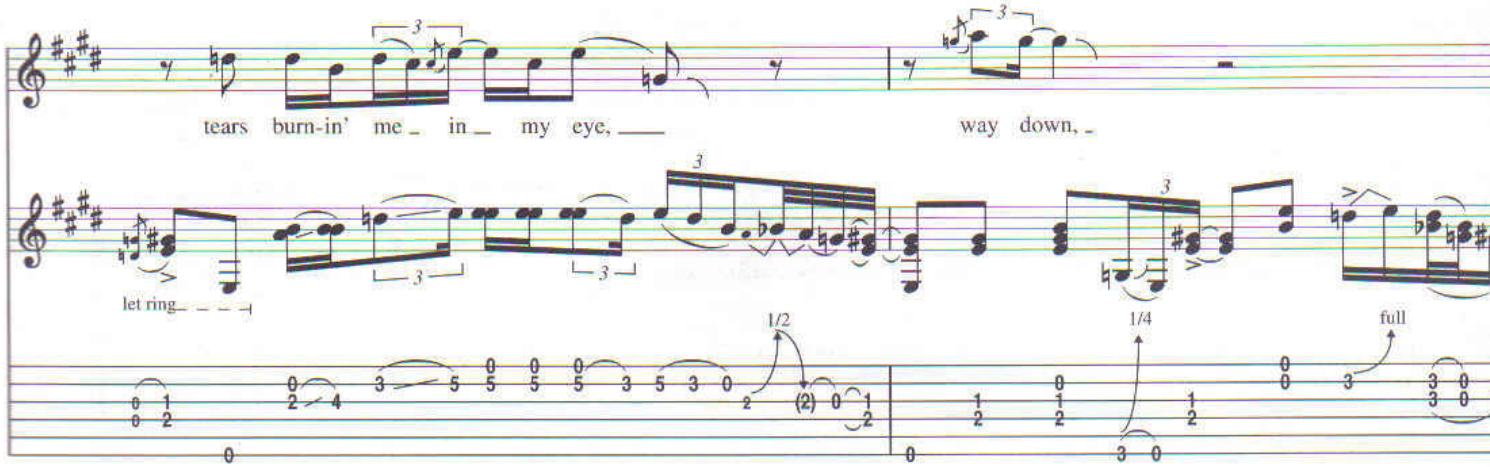


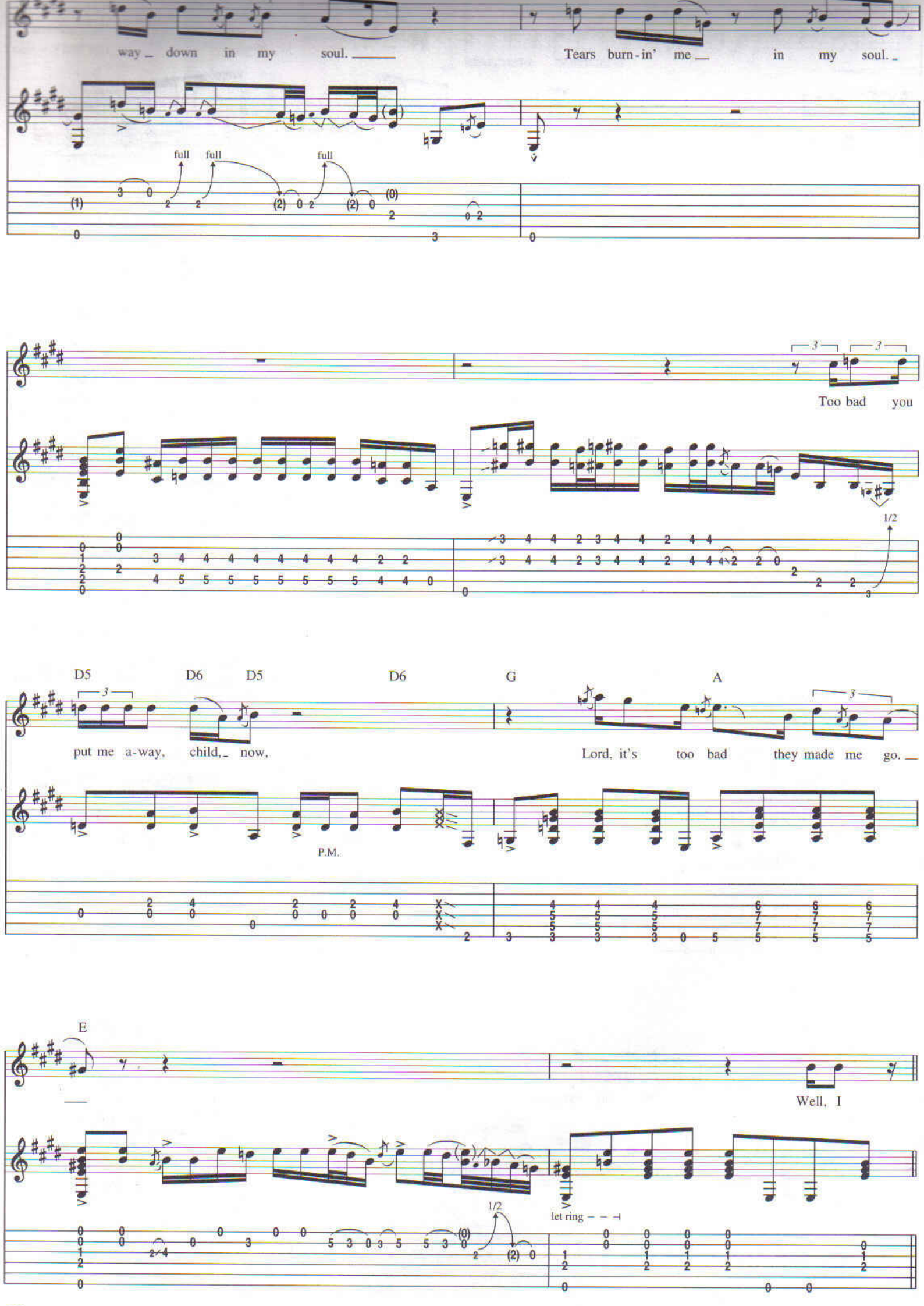


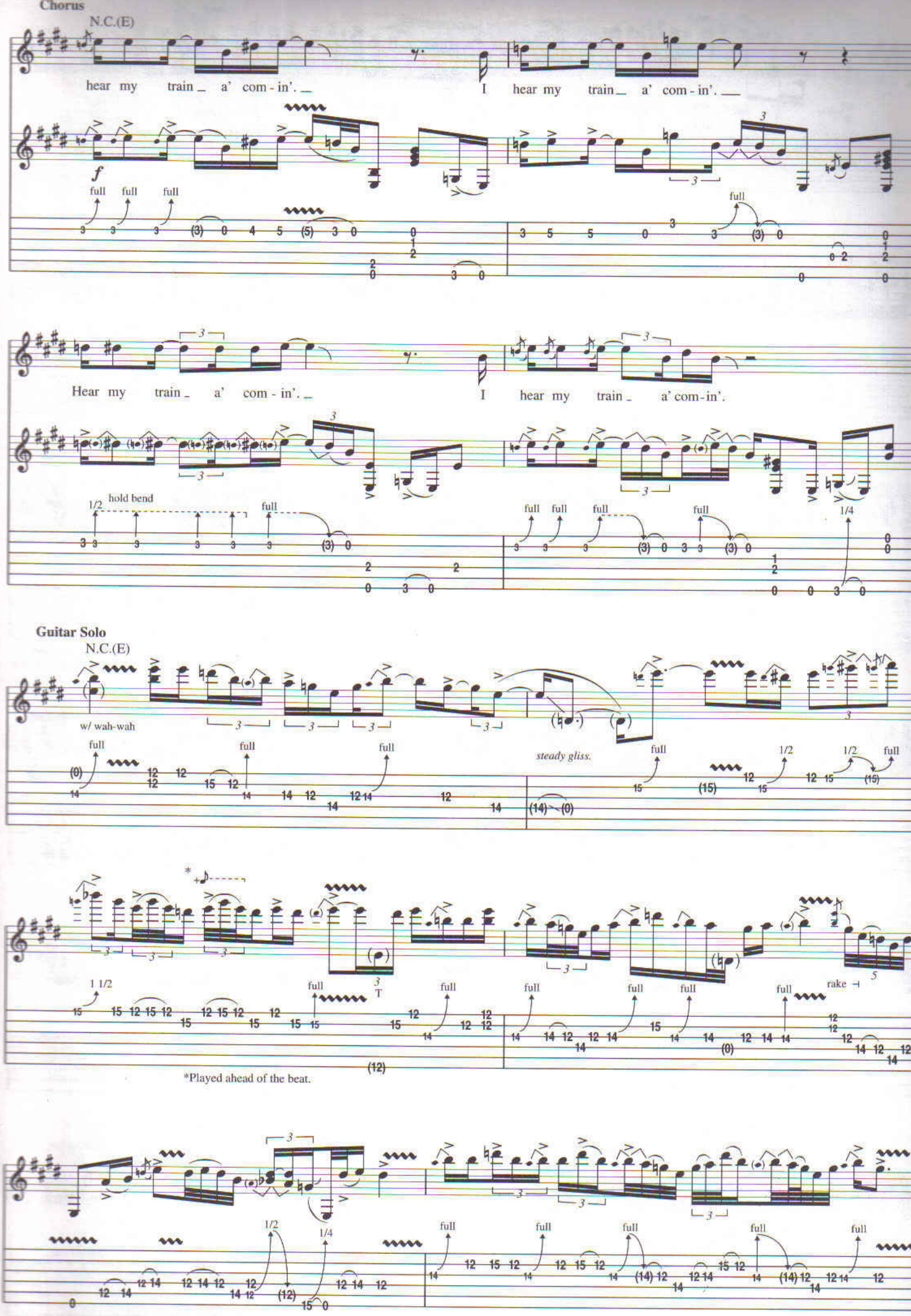

D5
G5
G6
A5
A6
E
love me no more, girl,
too bad your peo - ple
put me
down,
put me
full
full
full

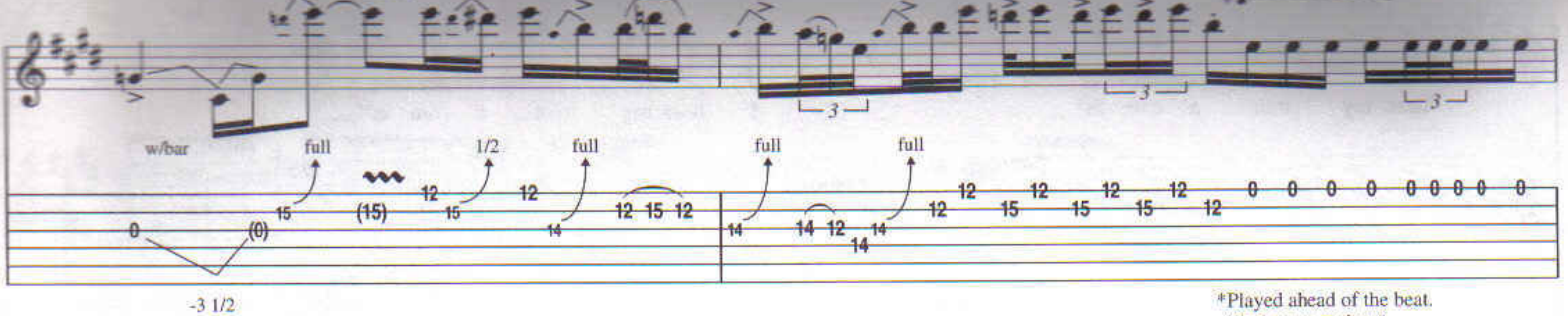
Verse


N.C.(E)
down.
2. Tears
burn - in'
me,
let ring
full
1/4
1/4
full
1/2

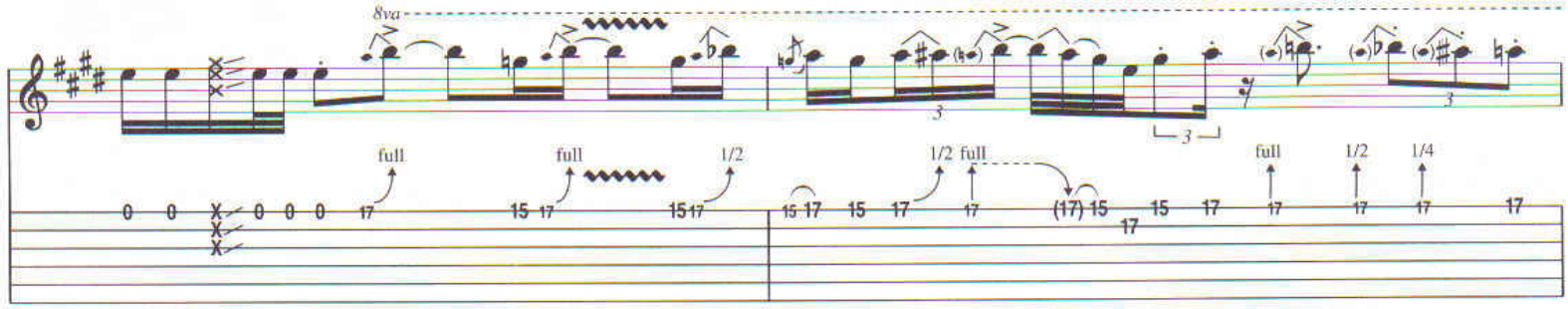

tears
burn-in'
me
in
my
eye,
way
down,
let ring
1/2
1/4
full

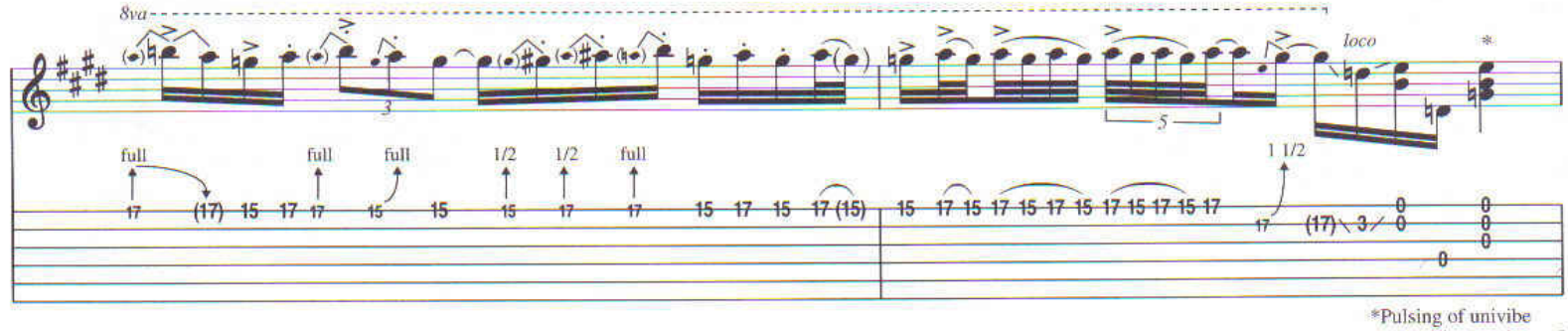

way down in my soul.
Tears burn-in' me in my soul.
full
full
full
Too bad you
1/2
D5
D6
D5
D6
G
A
put me a-way, child, now,
Lord, it's too bad they made me go.
P.M.
E
Well, I
1/2
let ring


Chorus
N.C.(E)
hear my train _ a' com - in'. _
I hear my train _ a' com - in'. _
f
full full full
full
Hear my train _ a' com - in'. _
I hear my train _ a' com - in'.
1/2 hold bend
full
full full full full full
1/4
Guitar Solo
N.C.(E)
w/ wah-wah
full full full
steady gliss.
full 1/2 1/2 full
*
1 1/2
full full full full full full full
rake
*Played ahead of the beat.
1/2 1/4
full full full full full

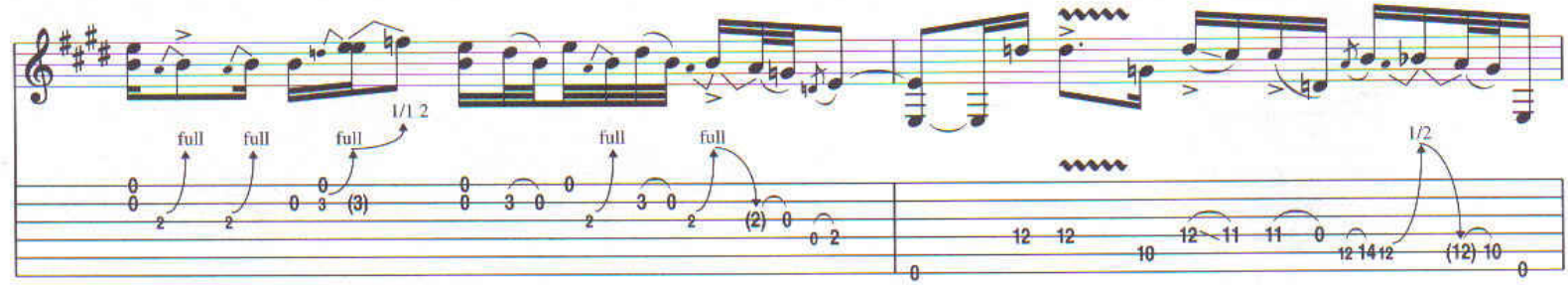


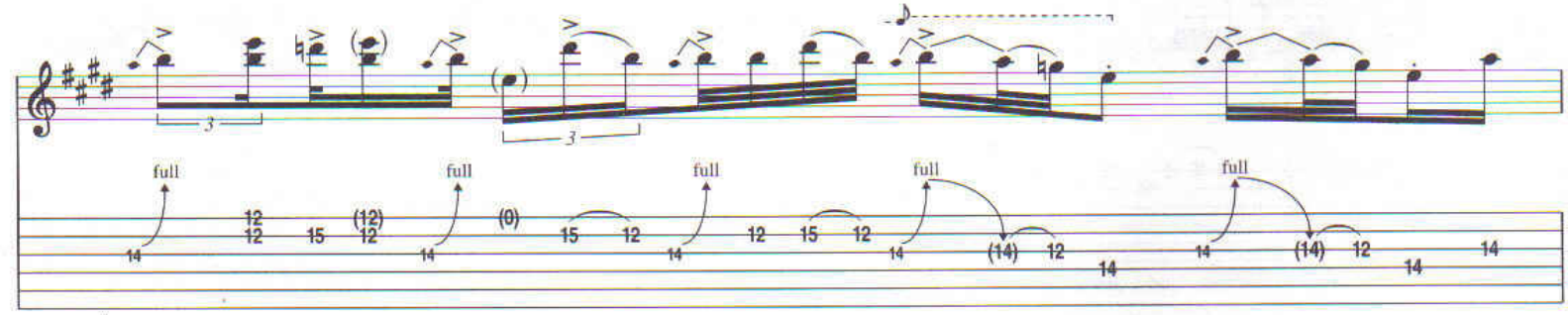
*Played ahead of the beat.
(Jimi tunes up here)

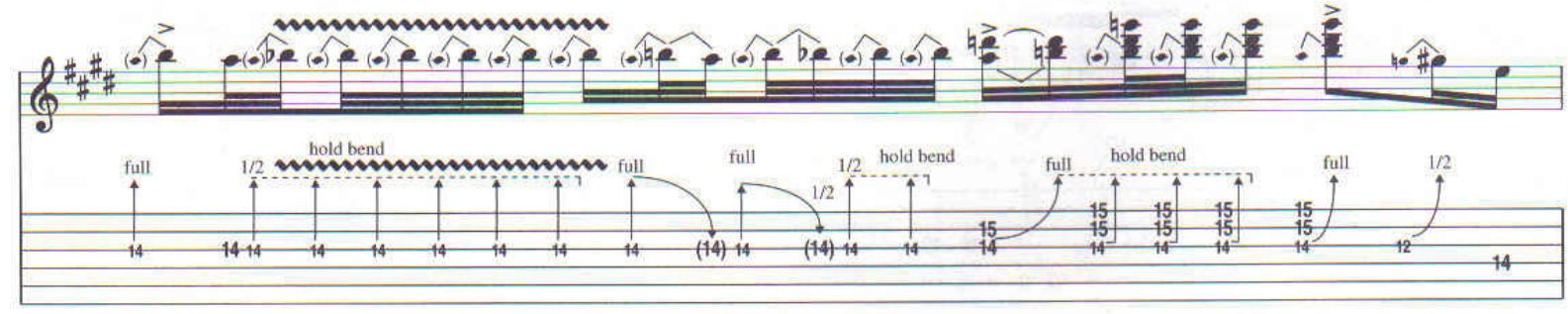


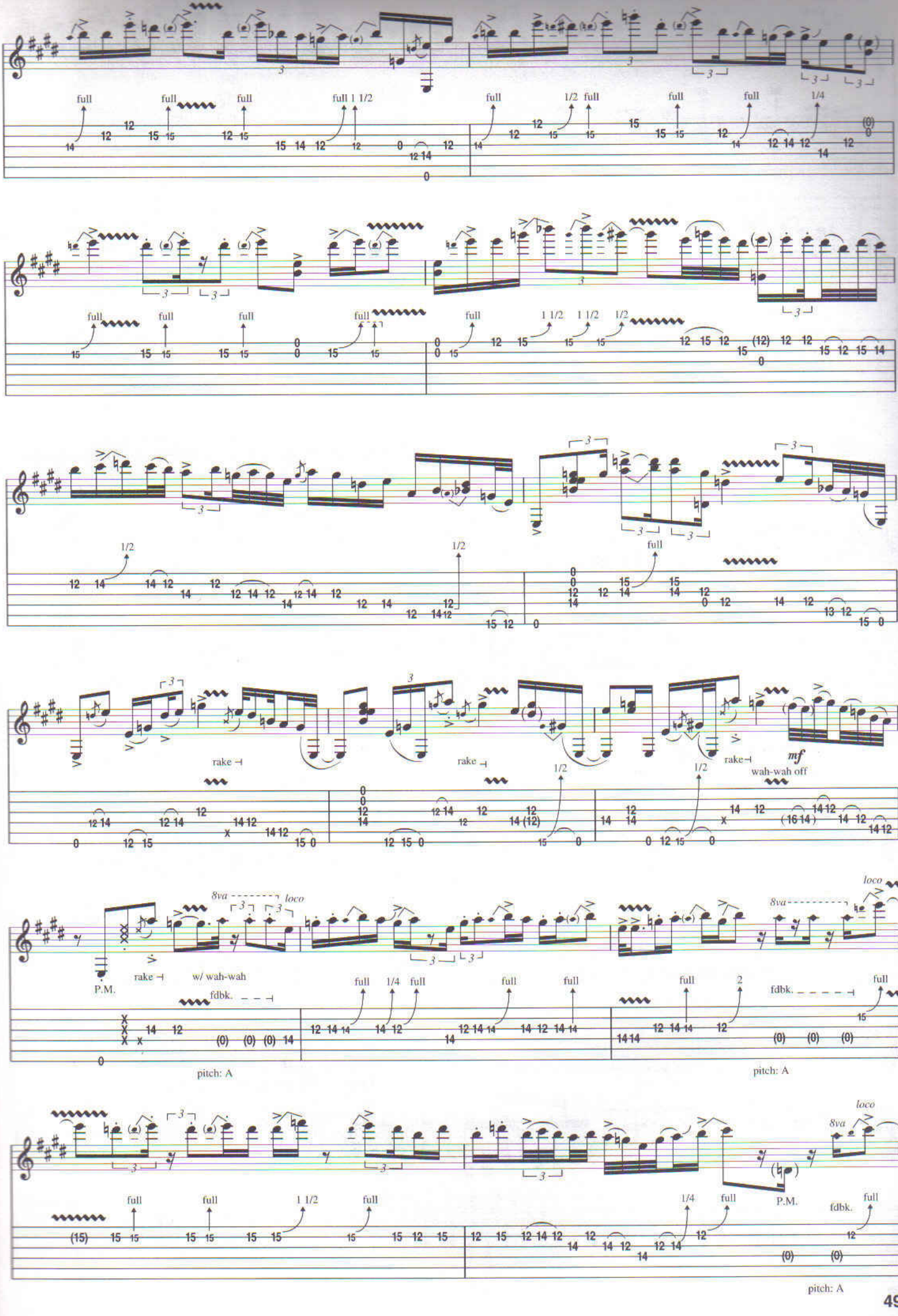


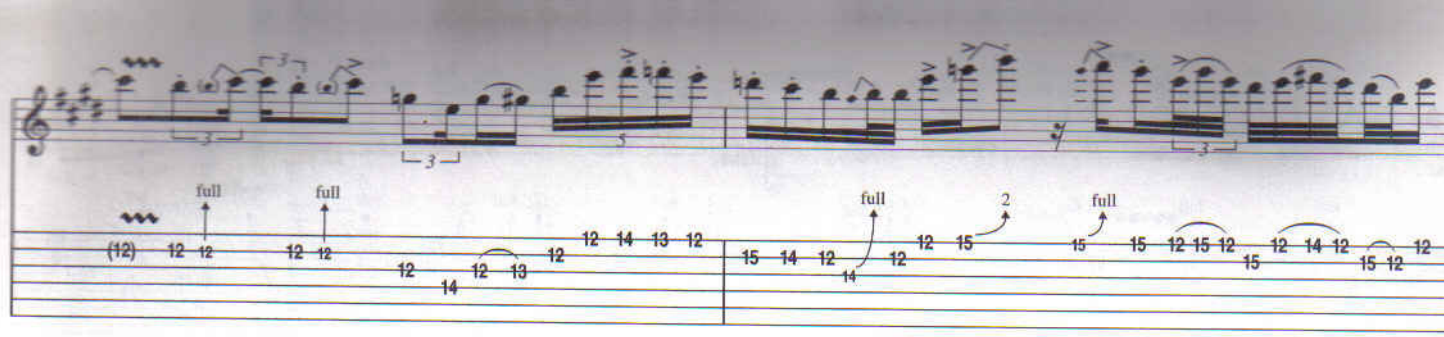
*Pulsing of univibe creates impressions of a series of re-attacks.

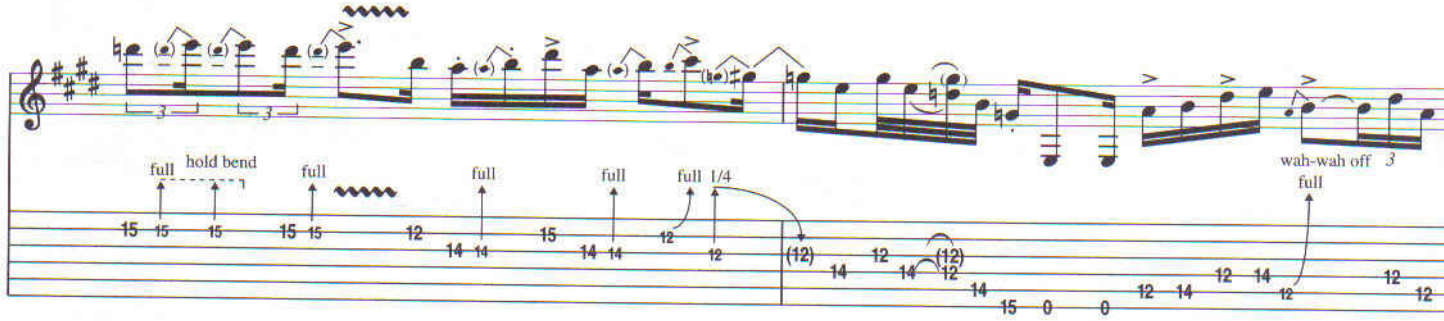


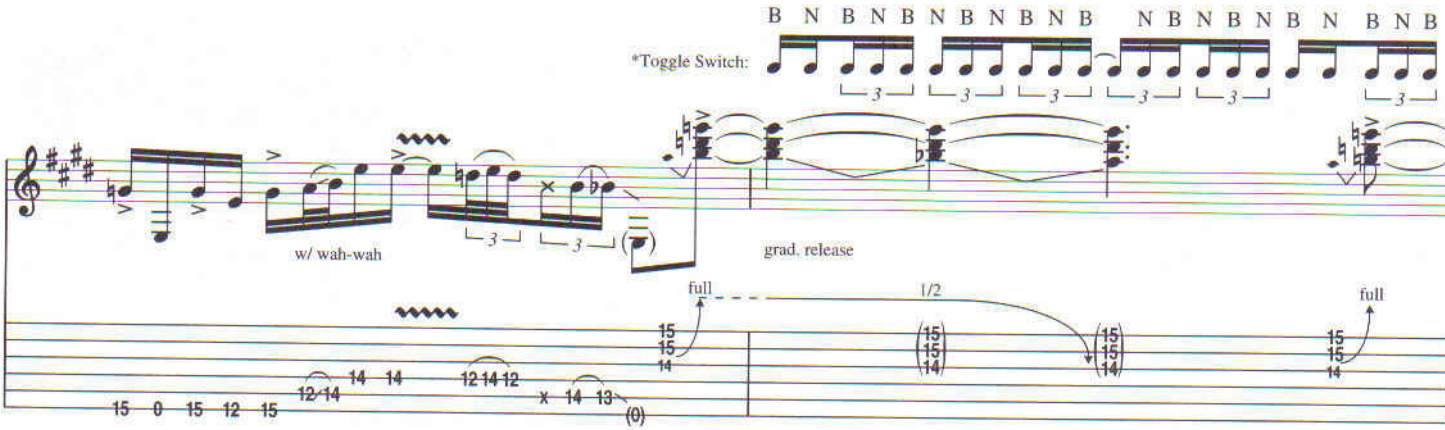




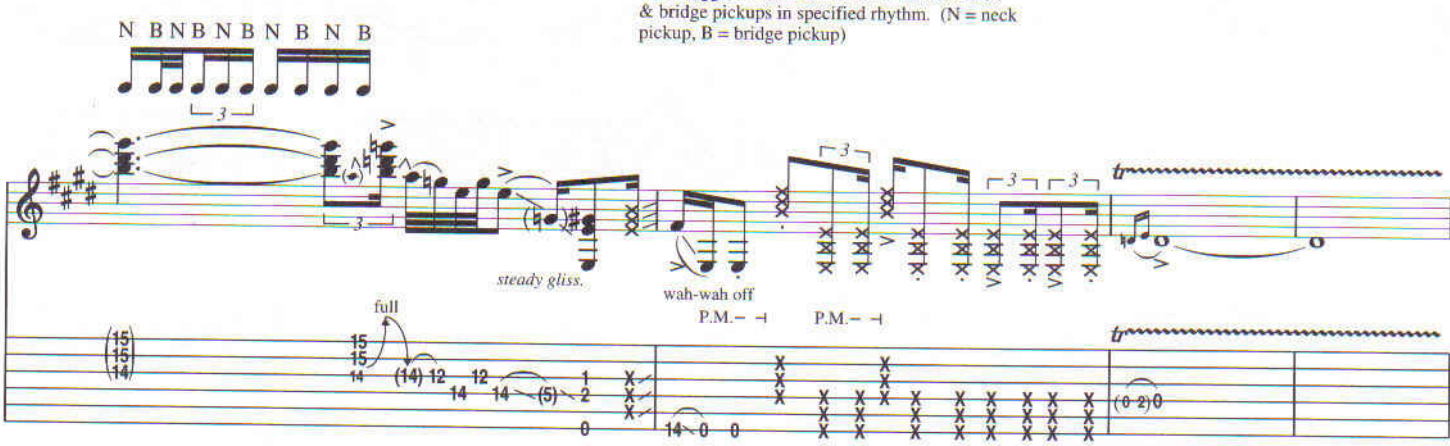

full
full
full
full 1 1/2
full
1/2 full
full
full
1/4
full
full
full
full
full
1 1/2
1 1/2
1/2
full
1/2
1/2
full
rake
rake
rake
mf
wah-wah off
8va
loco
P.M.
rake
w/ wah-wah
fdbk.
pitch: A
8va
loco
fdbk.
pitch: A
full
full
1 1/2
full
1/4
full
P.M.
fdbk.
pitch: A



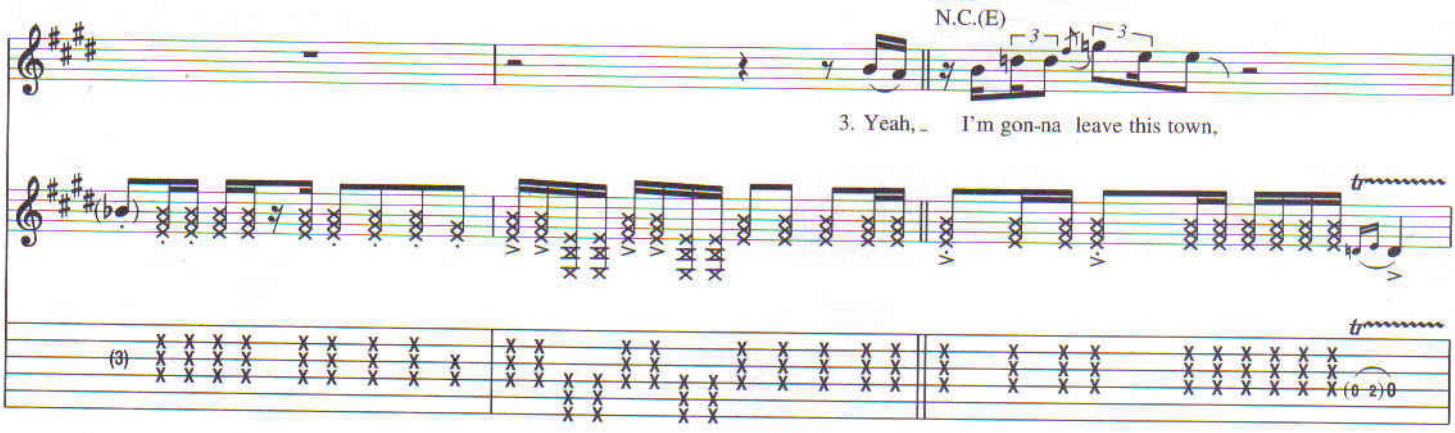


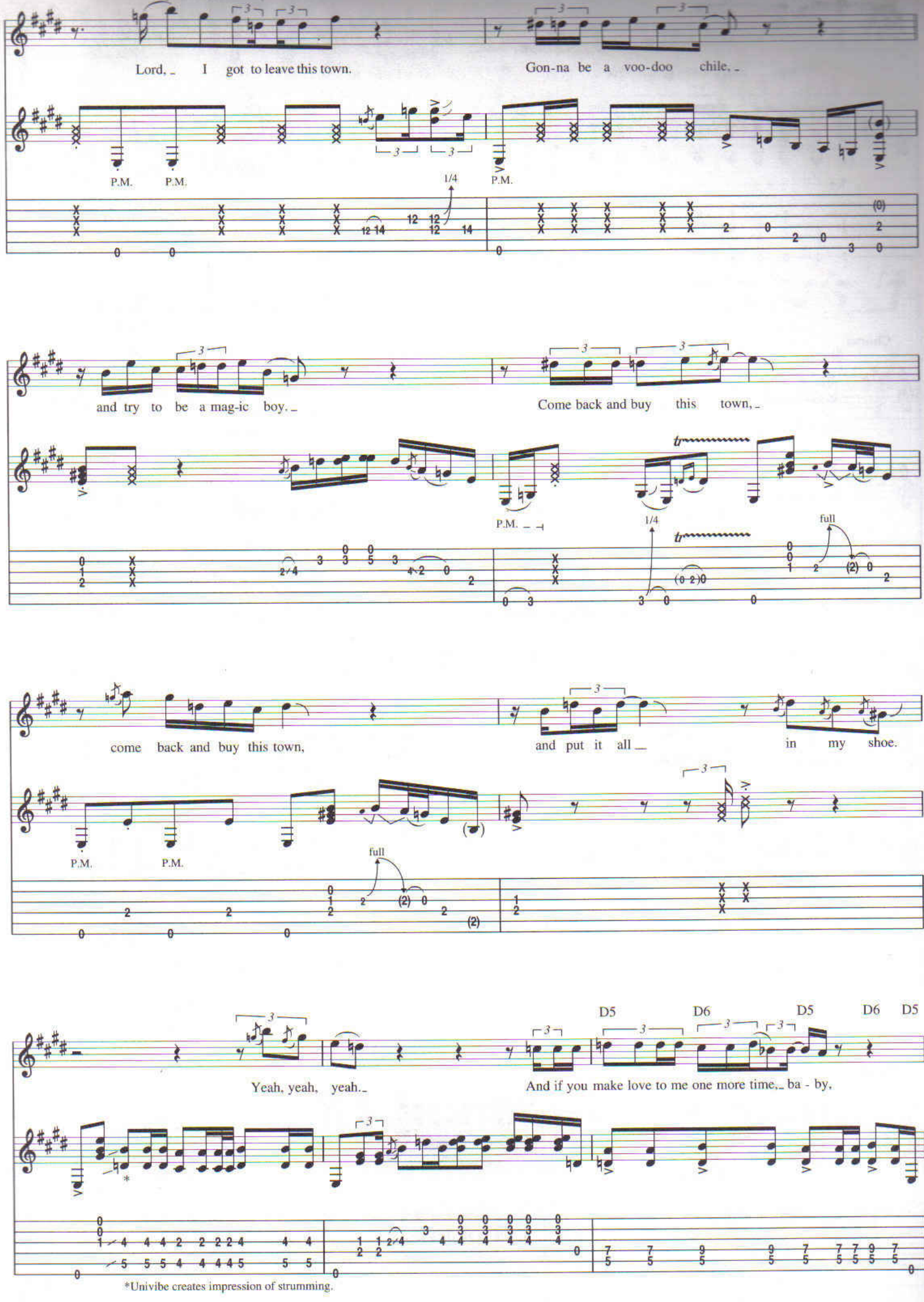


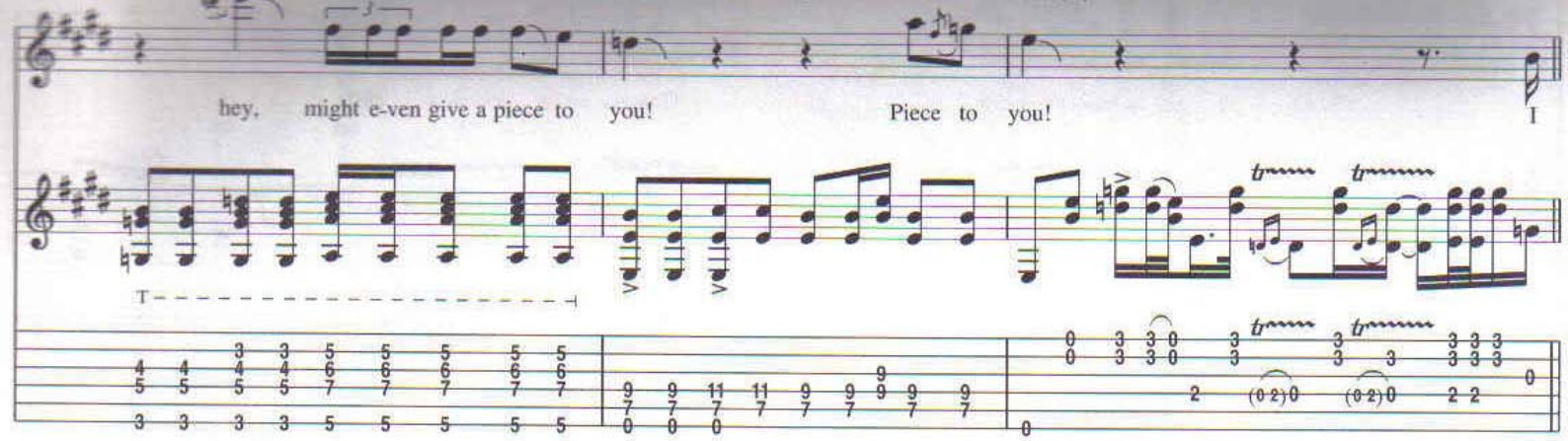
*Flick toggle switch back & forth between neck & bridge pickups in specified rhythm. (N = neck pickup, B = bridge pickup)



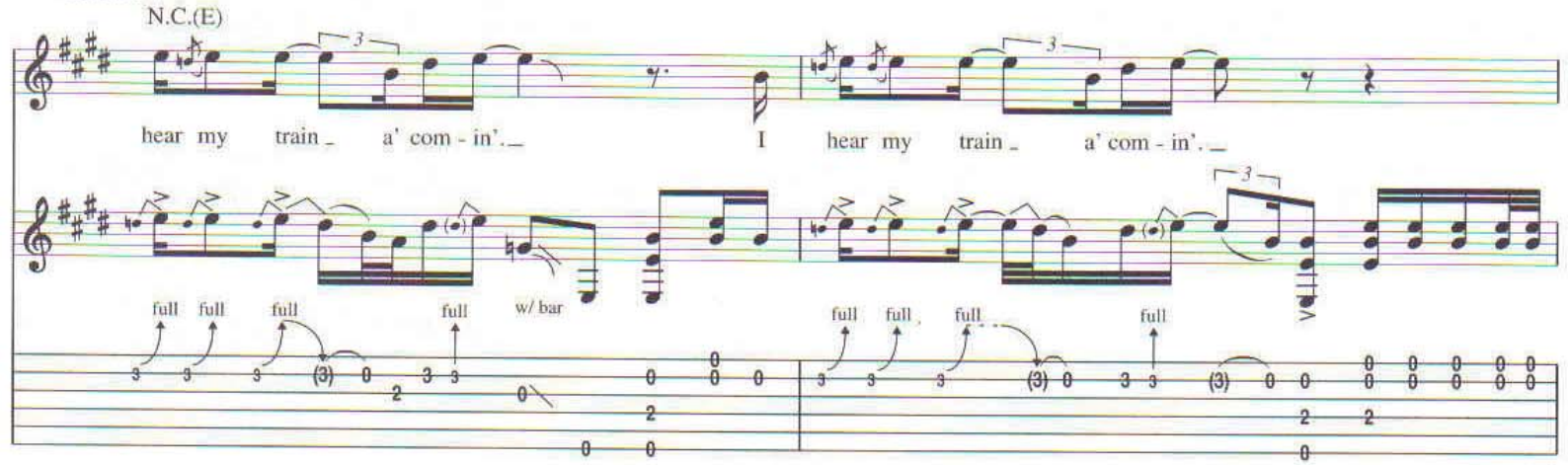
Verse

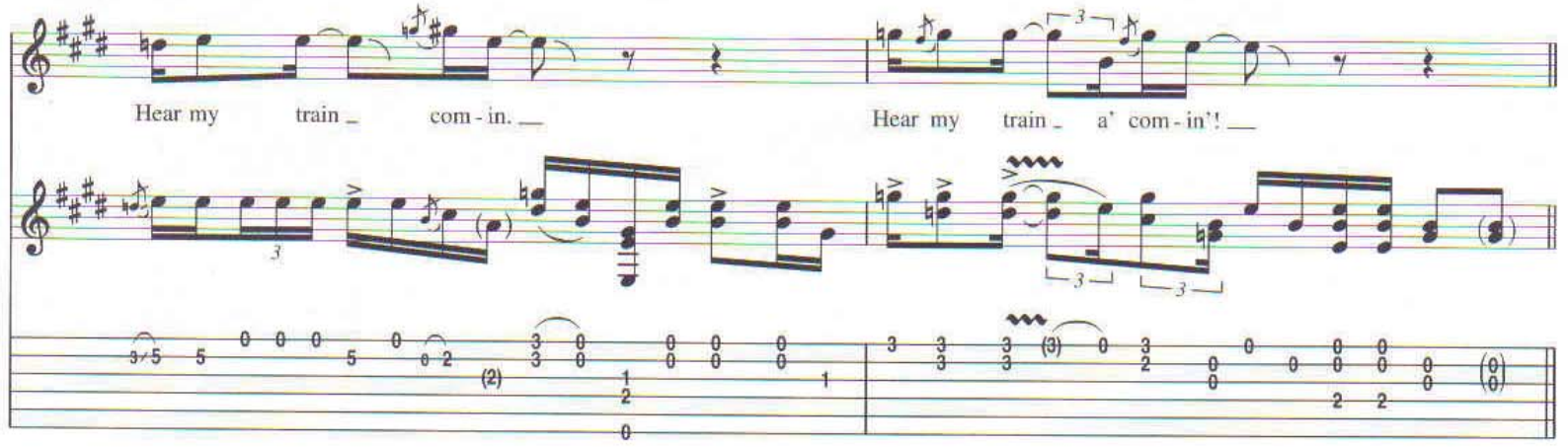



Lord, I got to leave this town.
Gon-na be a voo-doo chile,
P.M.
P.M.
P.M.
1/4
and try to be a mag-ic boy.
Come back and buy this town,
P.M.
1/4
full
come back and buy this town,
and put it all in my shoe.
P.M.
P.M.
full
D5
D6
D5
D6
D5
Yeah, yeah, yeah.
And if you make love to me one more time, ba - by,
*Univibe creates impression of strumming.

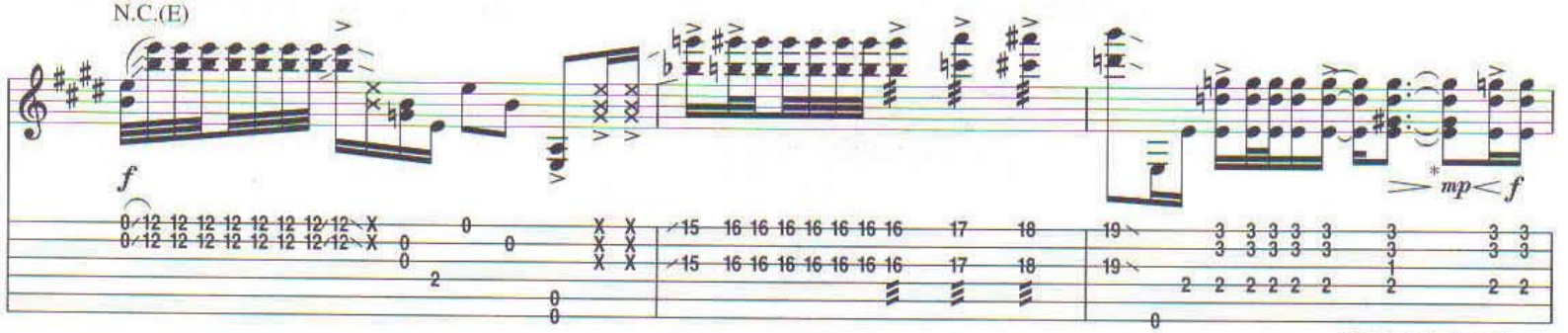


Chorus

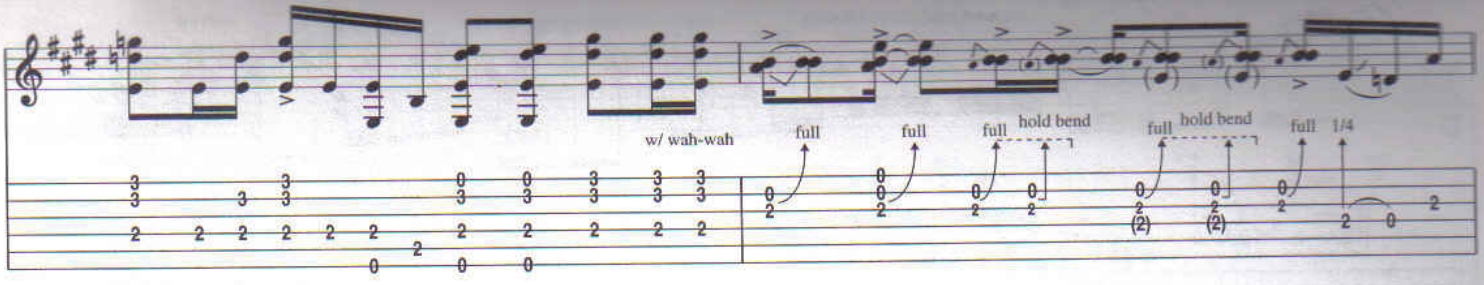


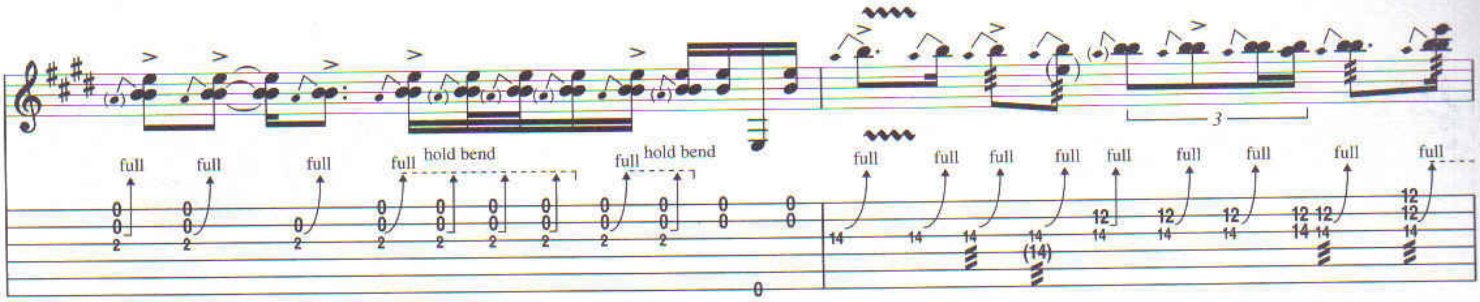


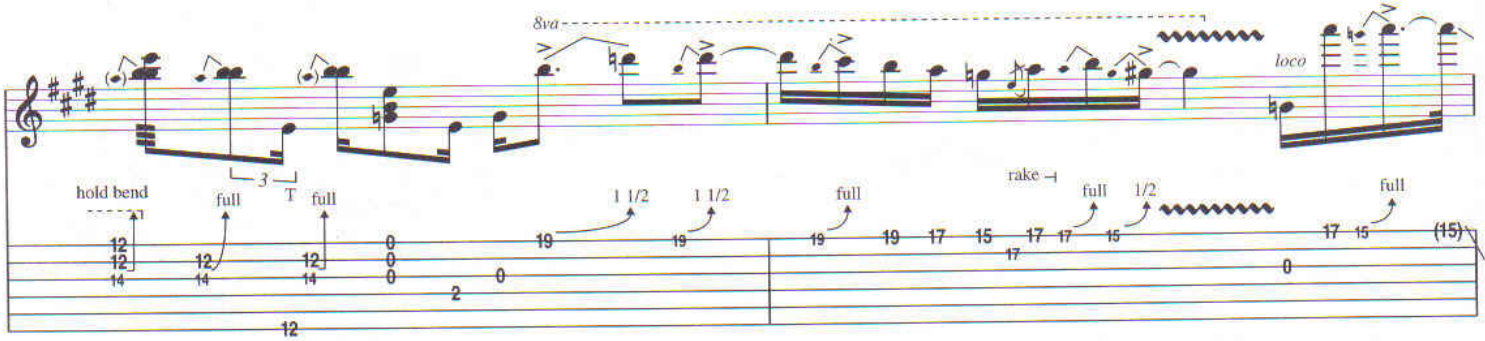
Outro Guitar Solo

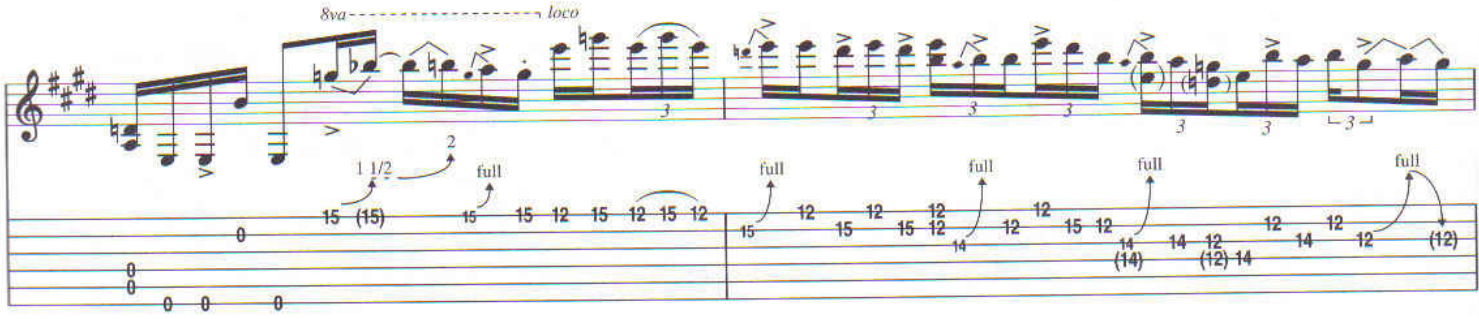


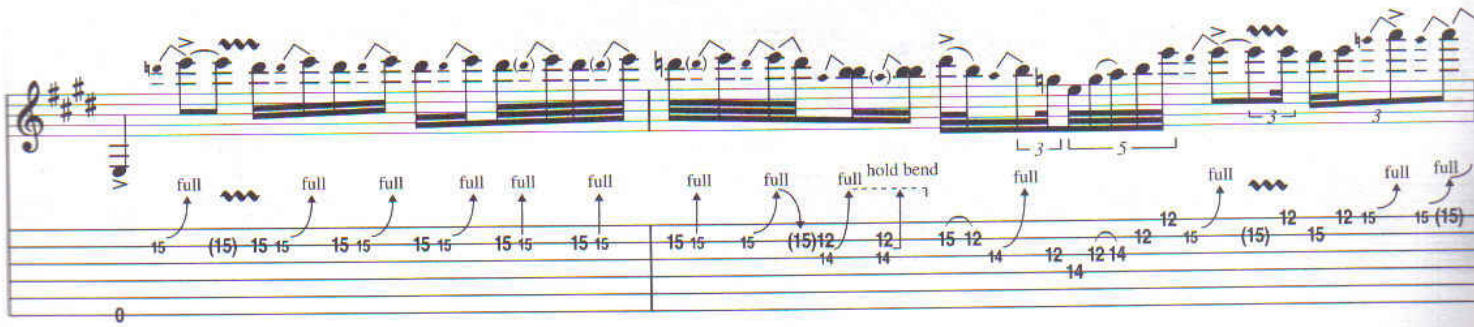
*Brief equipment failure causes a drop in volume.

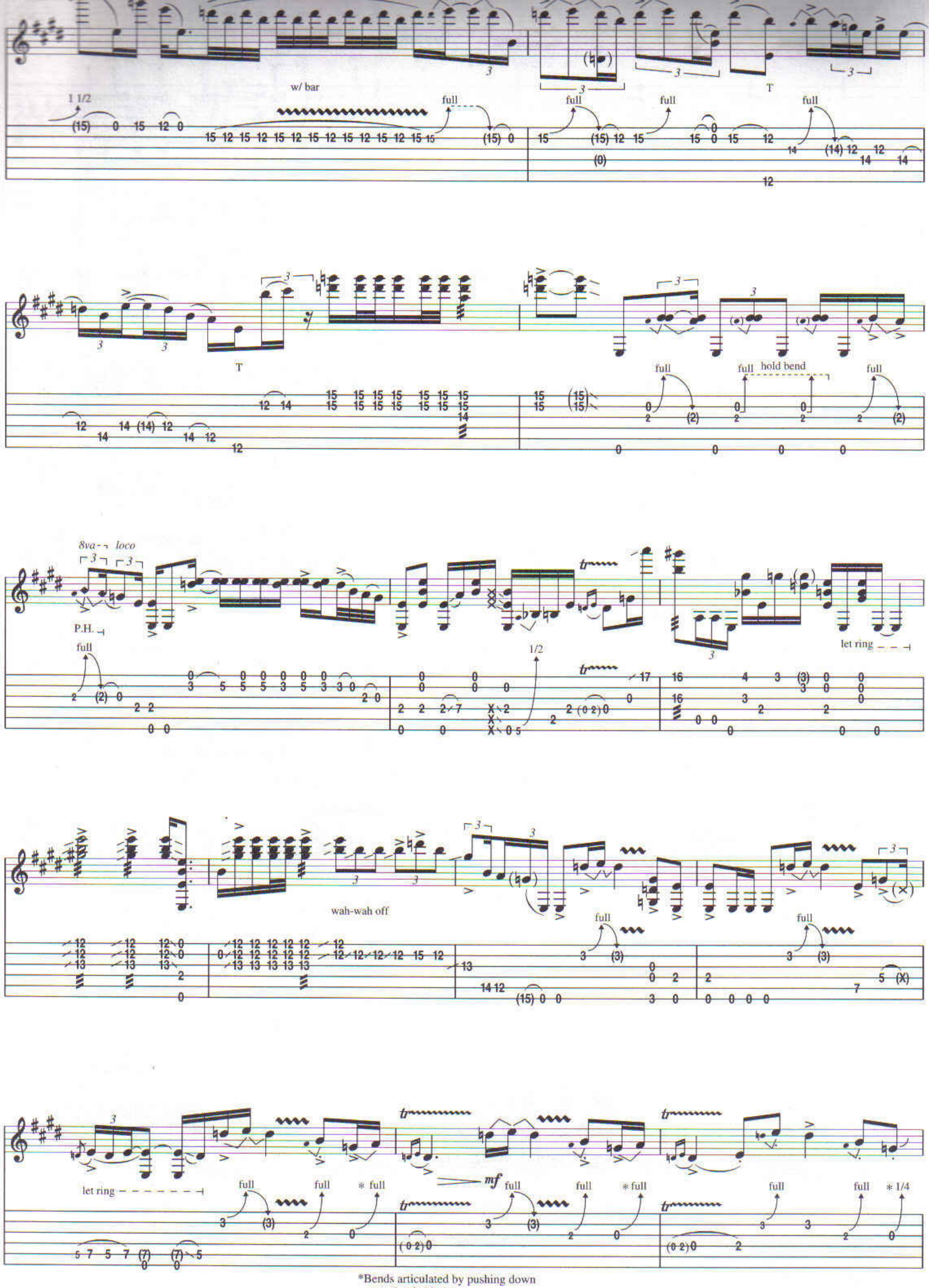

w/ wah-wah
full
full
full
hold bend
full
hold bend
full
1/4


full
full
full
full
hold bend
full
hold bend
full
full
full
full
full
full
full
full
full
full

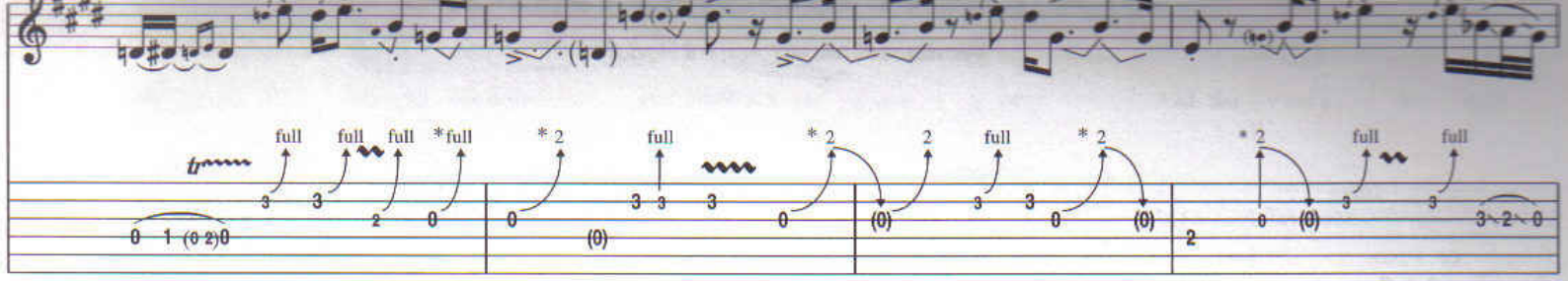

8va
loco
hold bend
full
full
1 1/2
1 1/2
full
rake
full
1/2
full

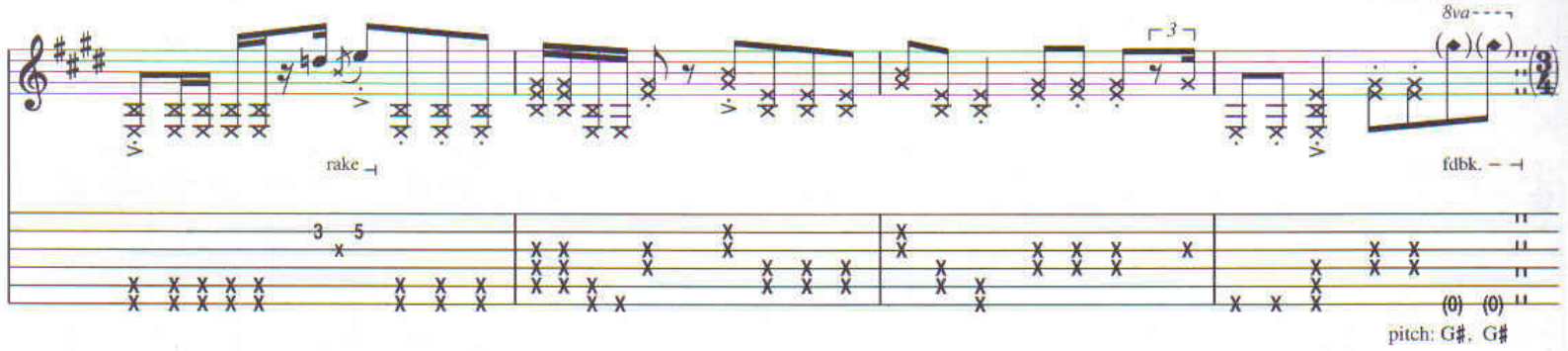

8va
loco
1 1/2
full
full
full
full
full


full
full
full
full
full
full
full
full
full
hold bend
full
full
full
full
full



*Bends articulated by pushing down on string behind nut.

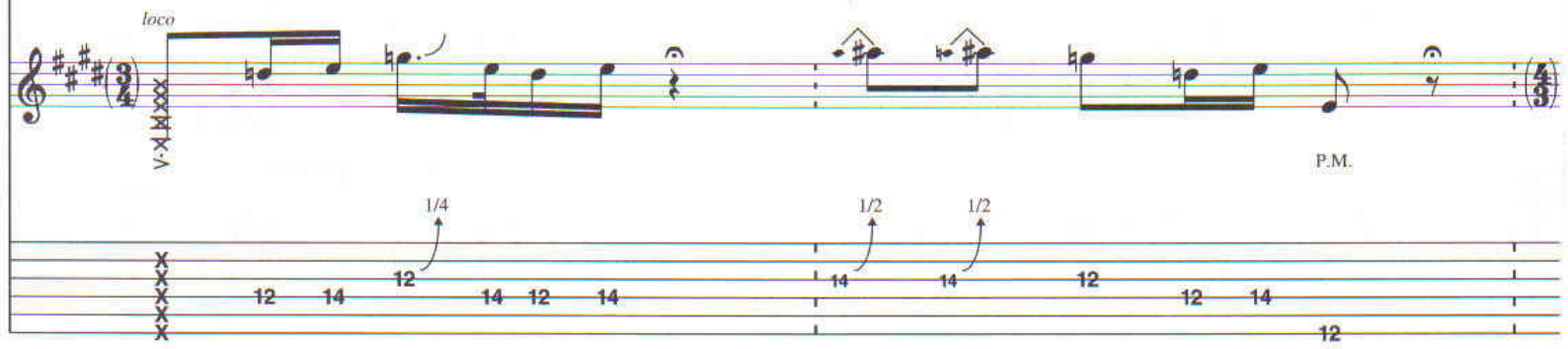


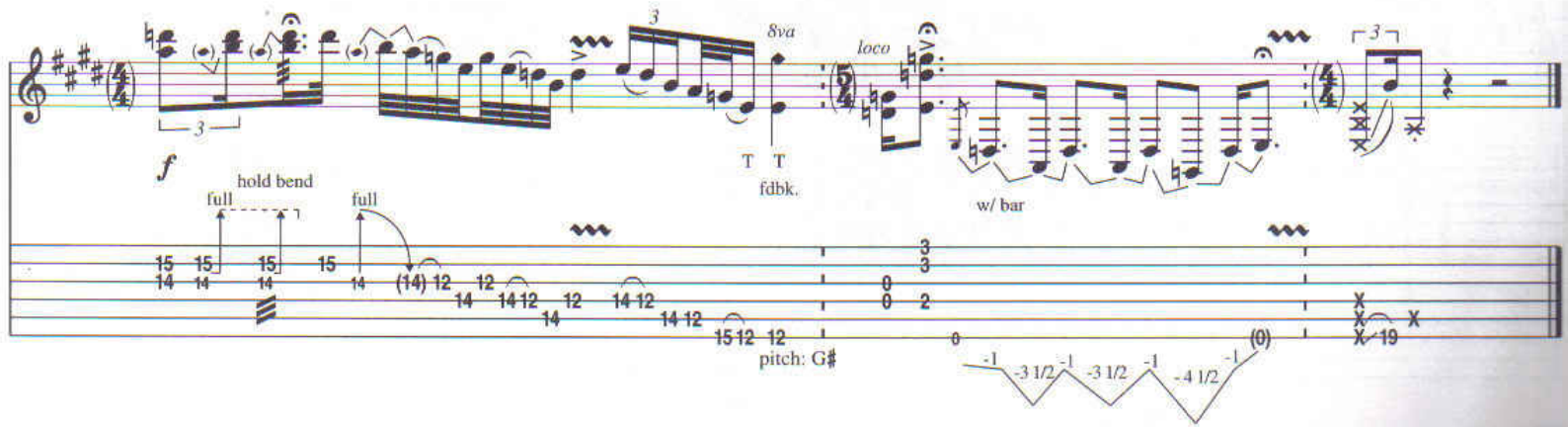


Free Time

N.C.(E)

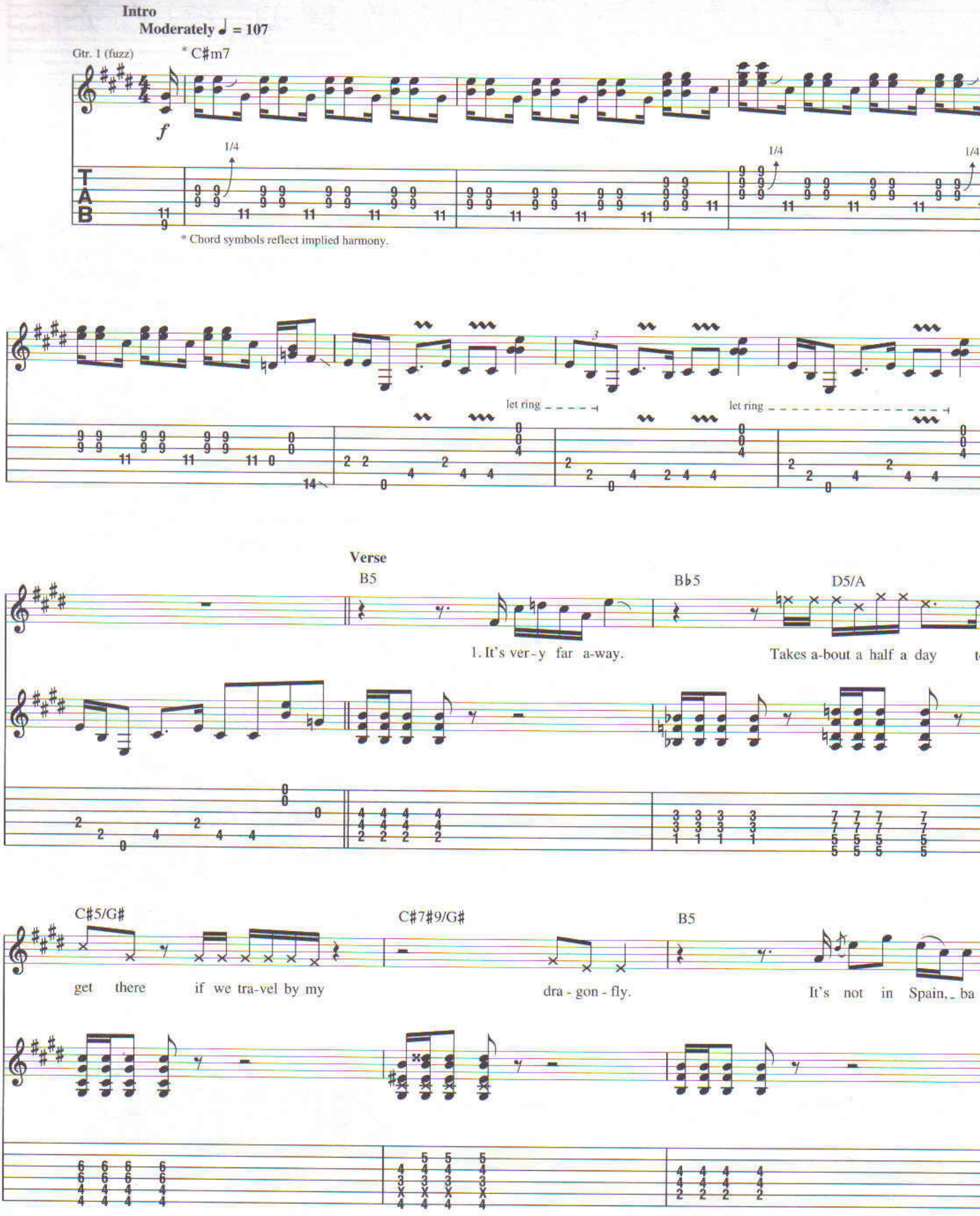
Hear my train a' com - in'! Hear my train com - in!





Spanish Castle Magic

Words and Music by Jimi Hendrix



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by, but all the same, you know it's a groov - y name. And the wind's just right.

Chorus

C♯7♯9 F♯m7

Hey! Hang on, my dar - lin'.

let ring let ring

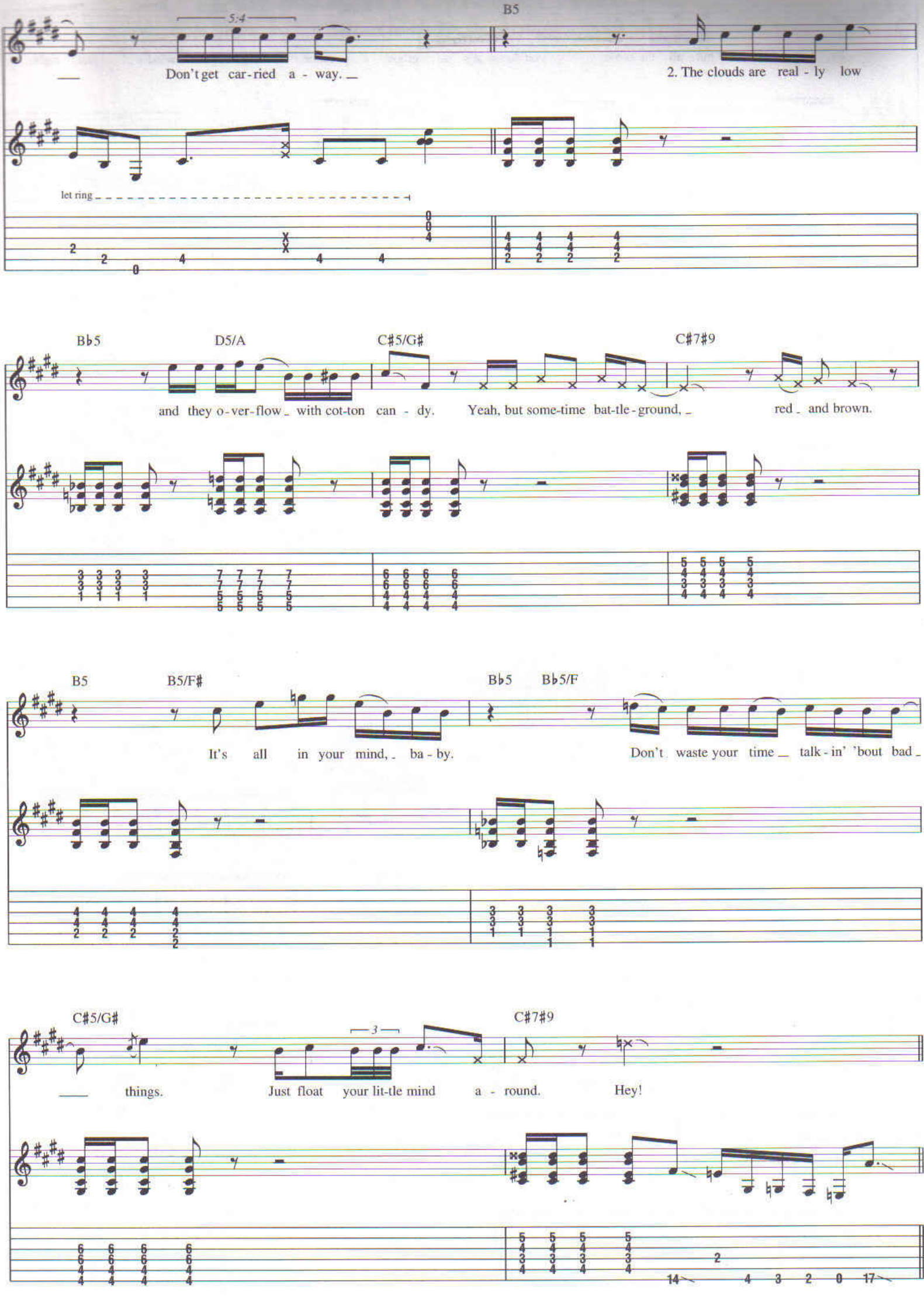
C♯m7 C♯ B

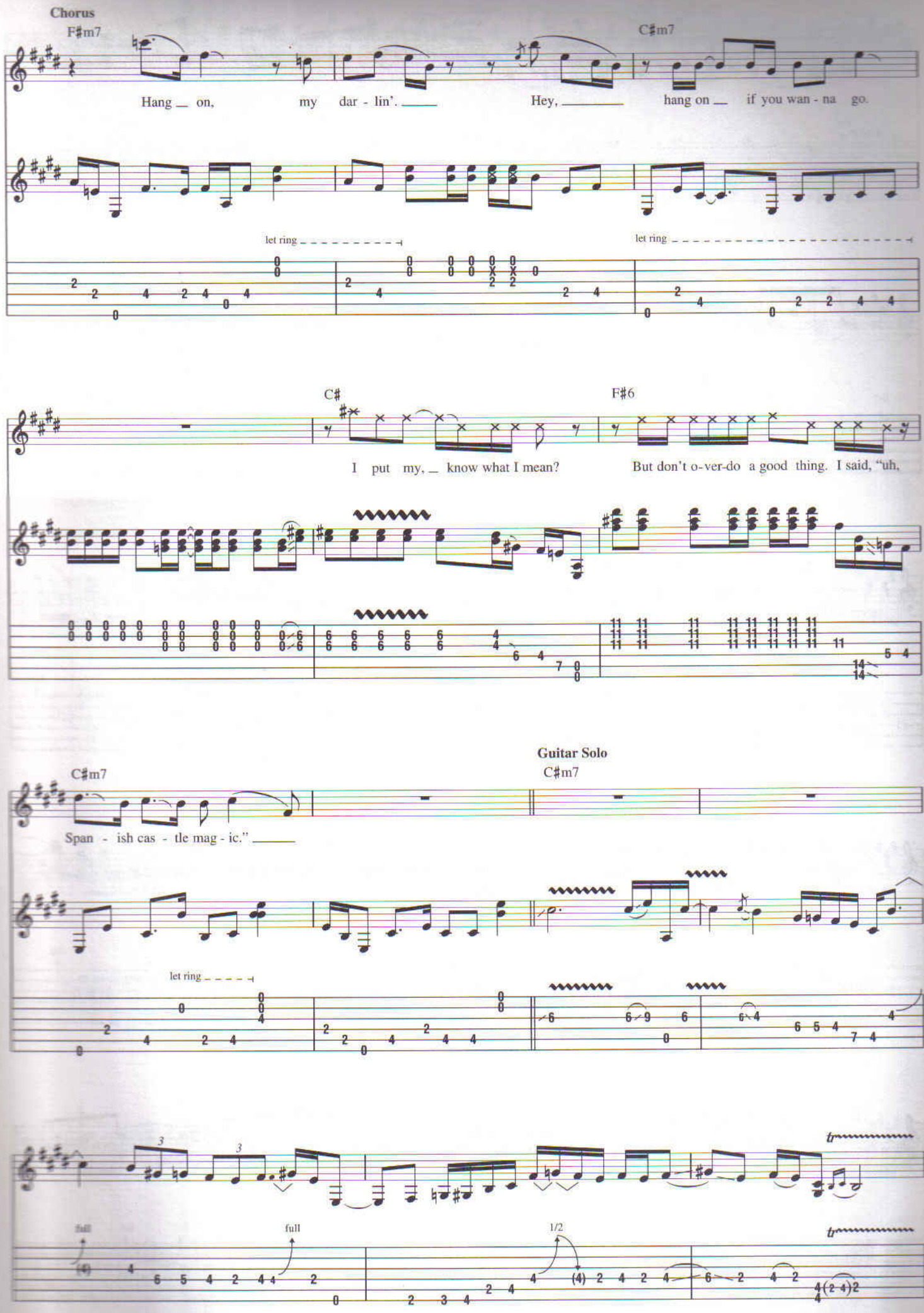
Hang on, if you wan-na go. As I go on fly-in' for a great day well,

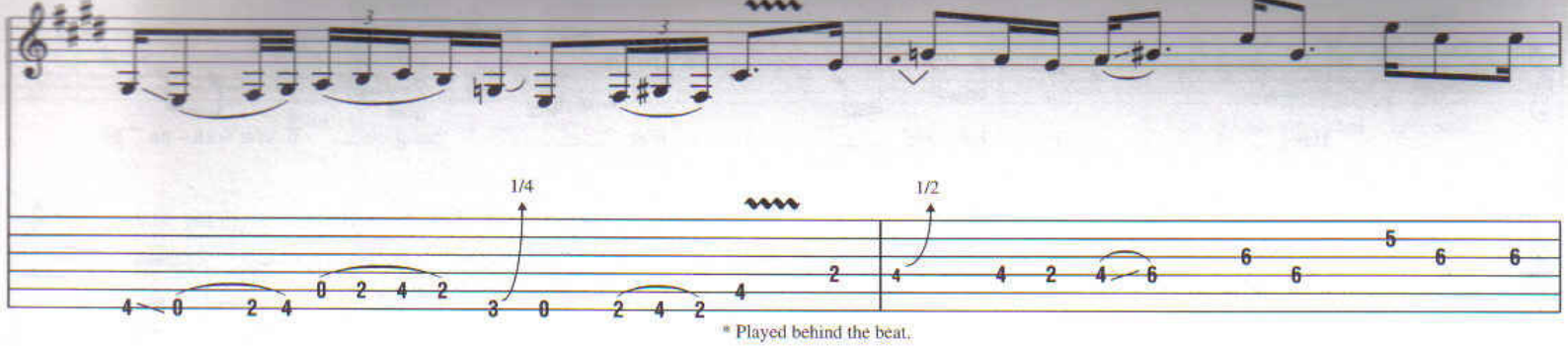
F♯ C♯m7

well, don't make an - y es-cape, now, I said, "Span - ish cas - tle mag - ic."

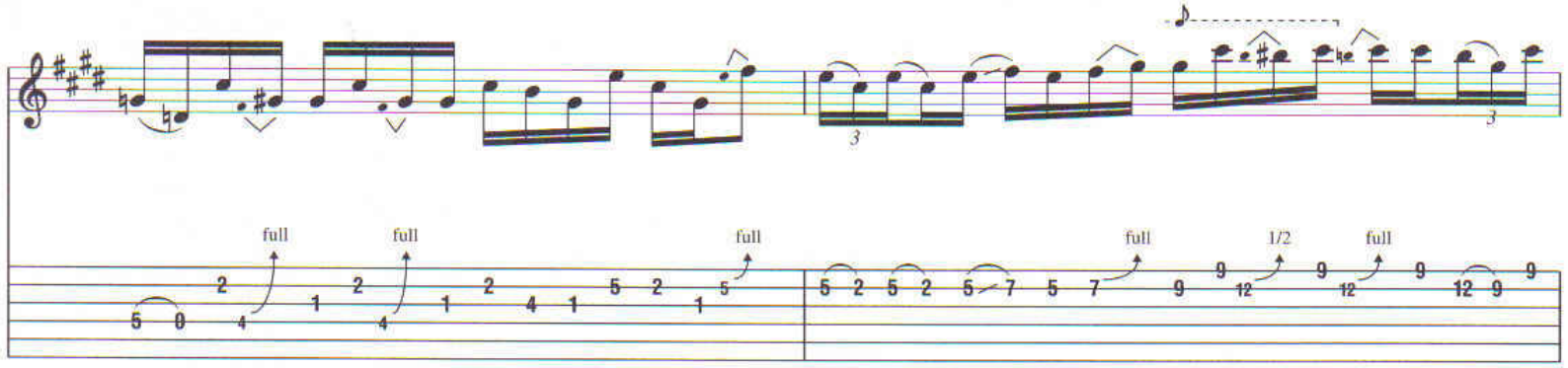
let ring

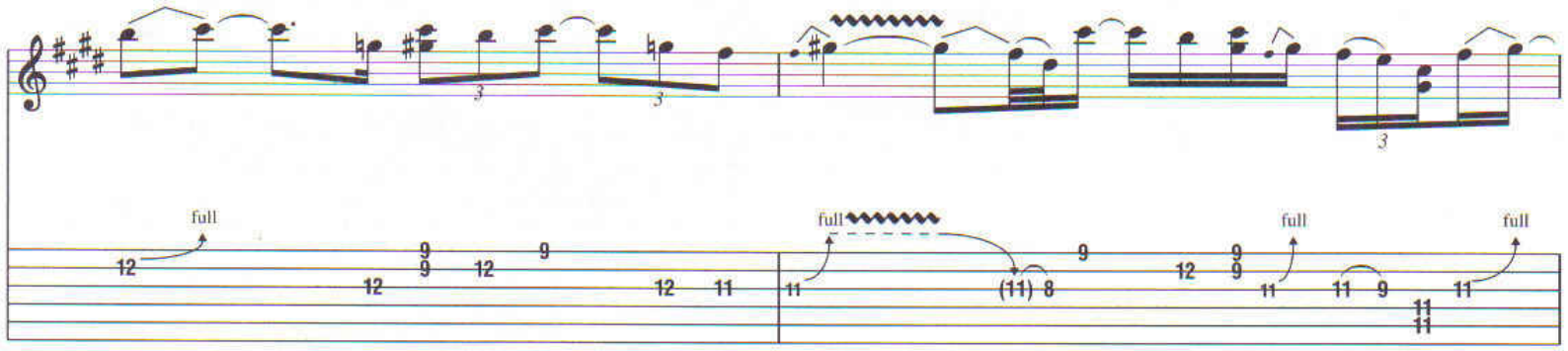

B5
5:4
Don't get car-ried a - way.
2. The clouds are real - ly low
let ring
B♭5
D5/A
C♯5/G♯
C♯7♯9
and they o-ver-flow with cot-ton can - dy.
Yeah, but some-time bat-tle-ground,
red and brown.
B5
B5/F♯
B♭5
B♭5/F
It's all in your mind, ba - by.
Don't waste your time talk-in' 'bout bad
C♯5/G♯
C♯7♯9
3
things.
Just float your lit-tle mind a - round.
Hey!

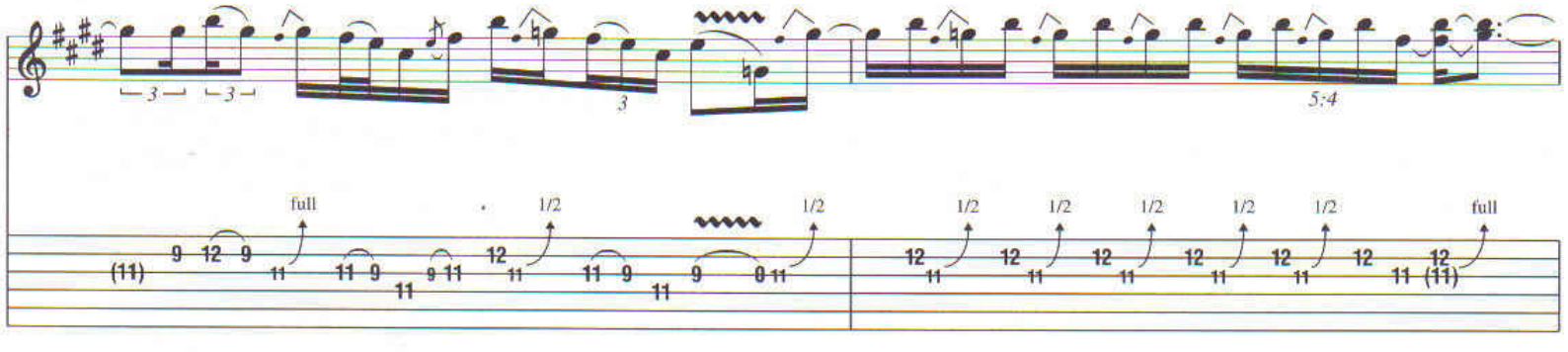

Chorus
F♯m7
C♯m7
Hang on, my dar - lin'. Hey, hang on if you wan - na go.
let ring
let ring
C♯
F♯6
I put my, know what I mean? But don't o-ver-do a good thing. I said, "uh,
Guitar Solo
C♯m7
C♯m7
Span - ish cas - tle mag - ic."
let ring
full
full
1/2

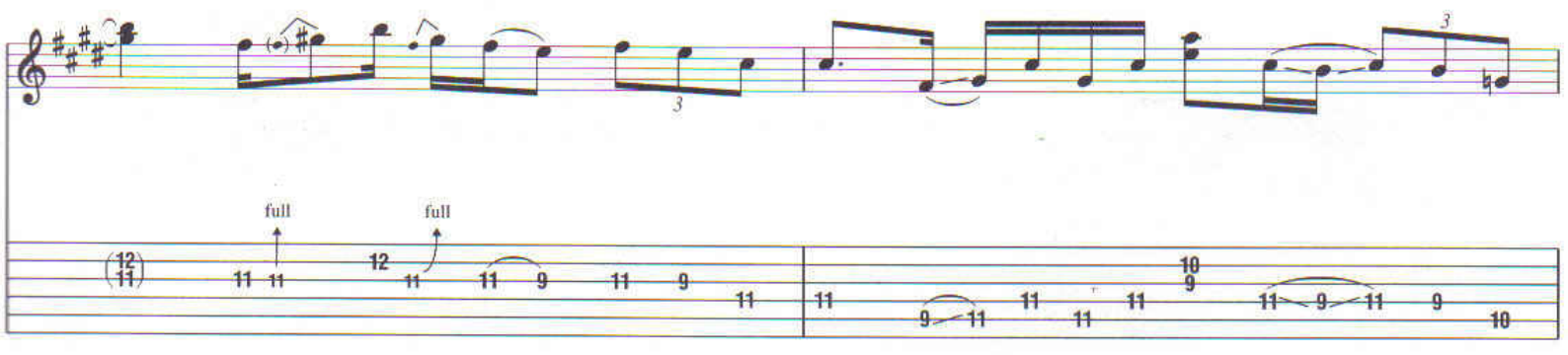


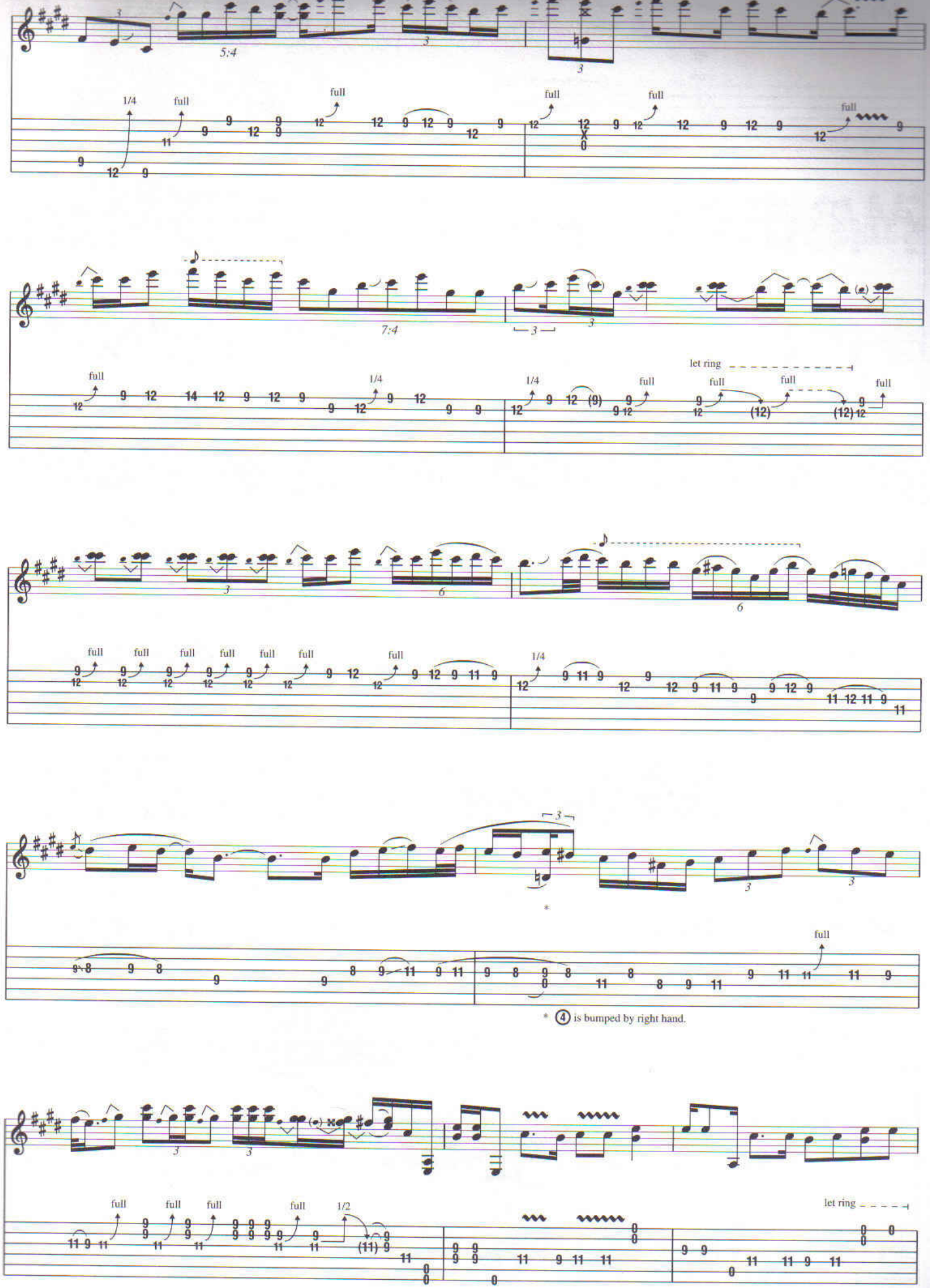
* Played behind the beat.

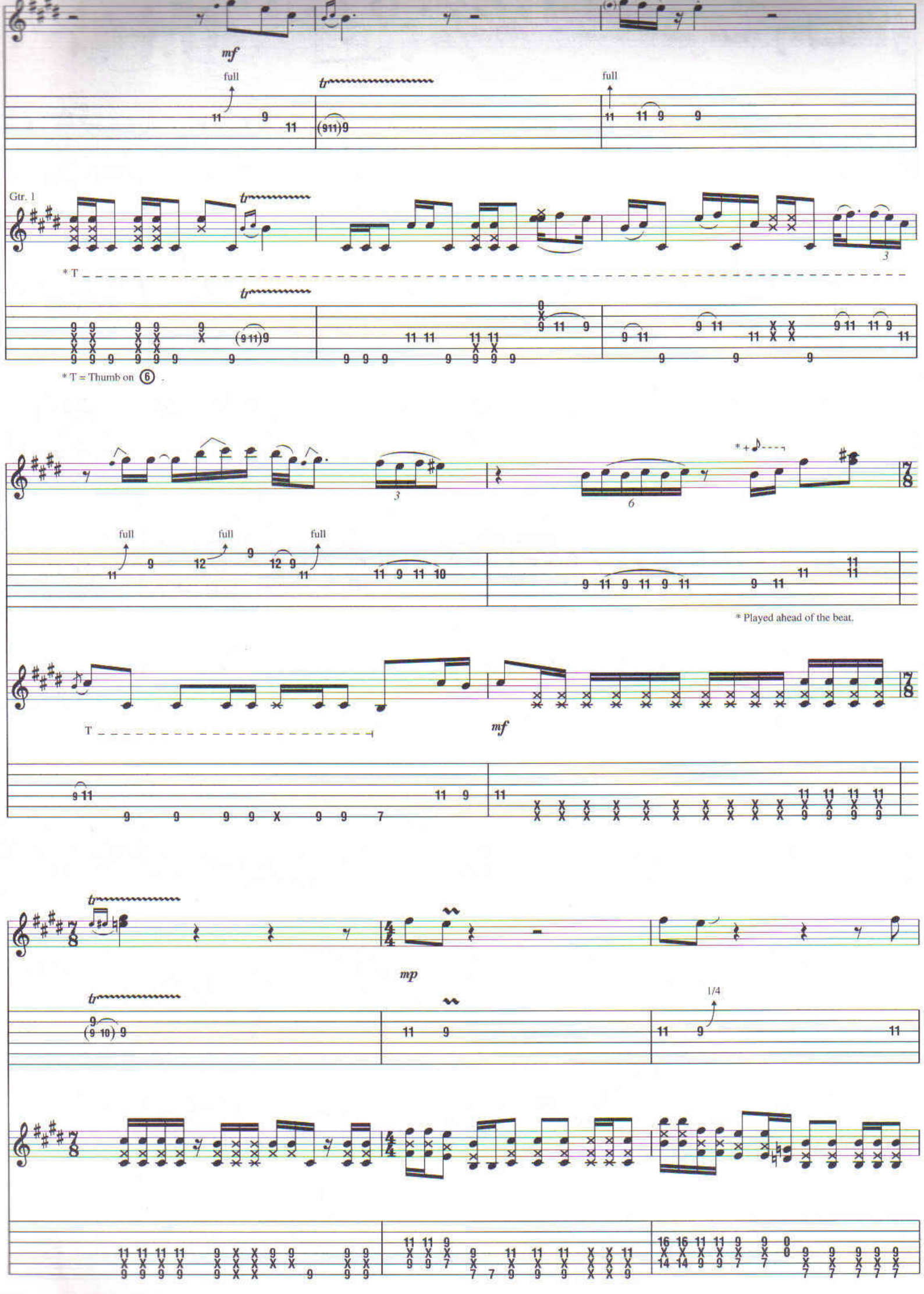


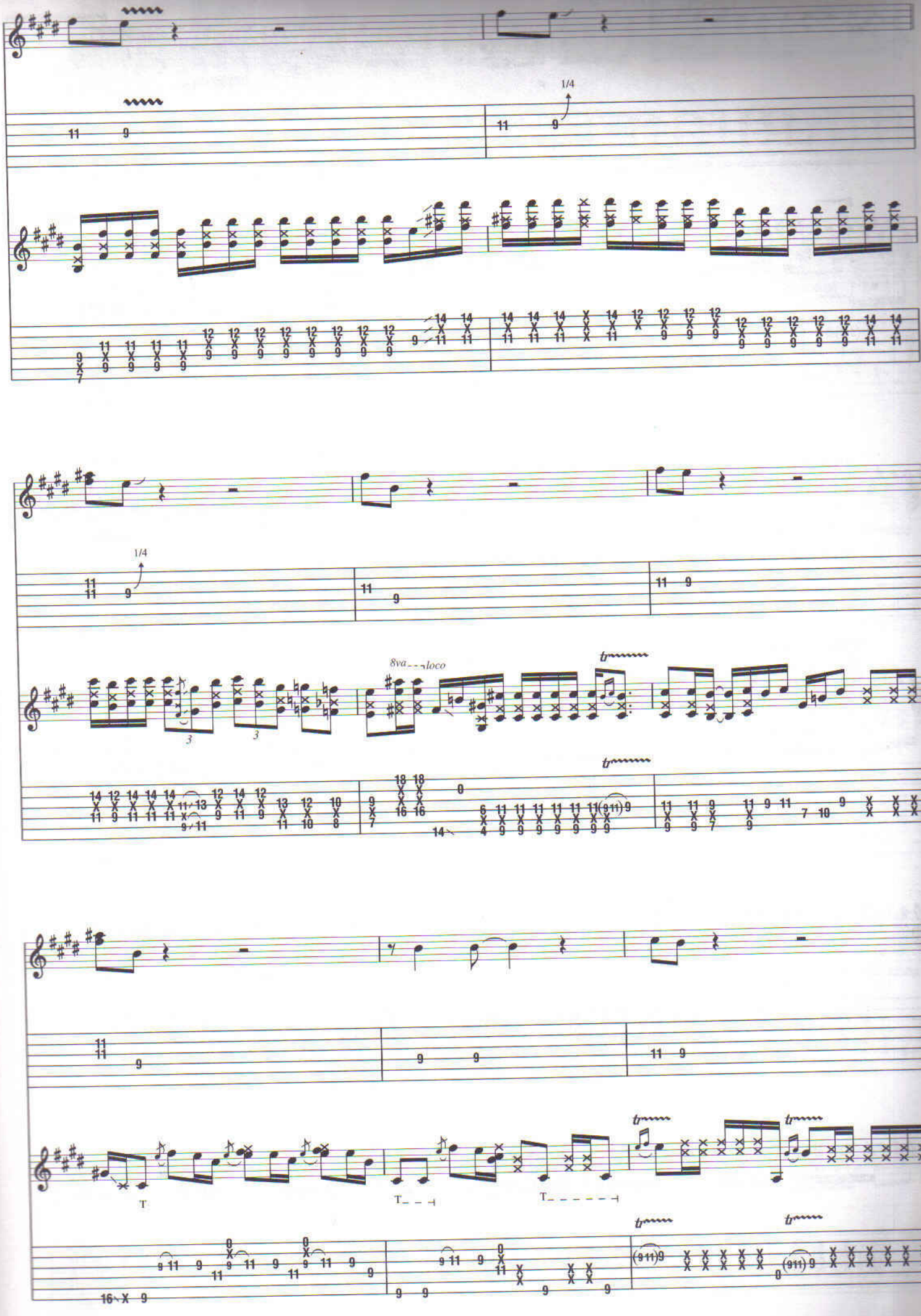


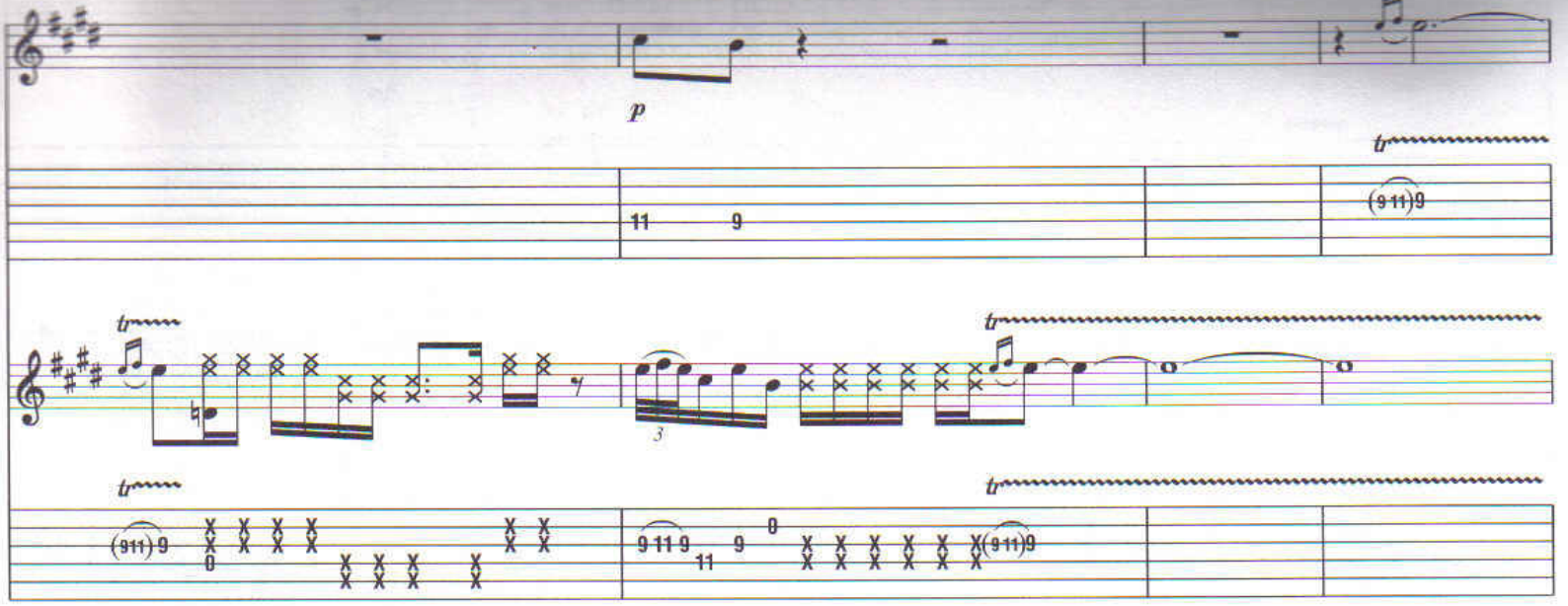


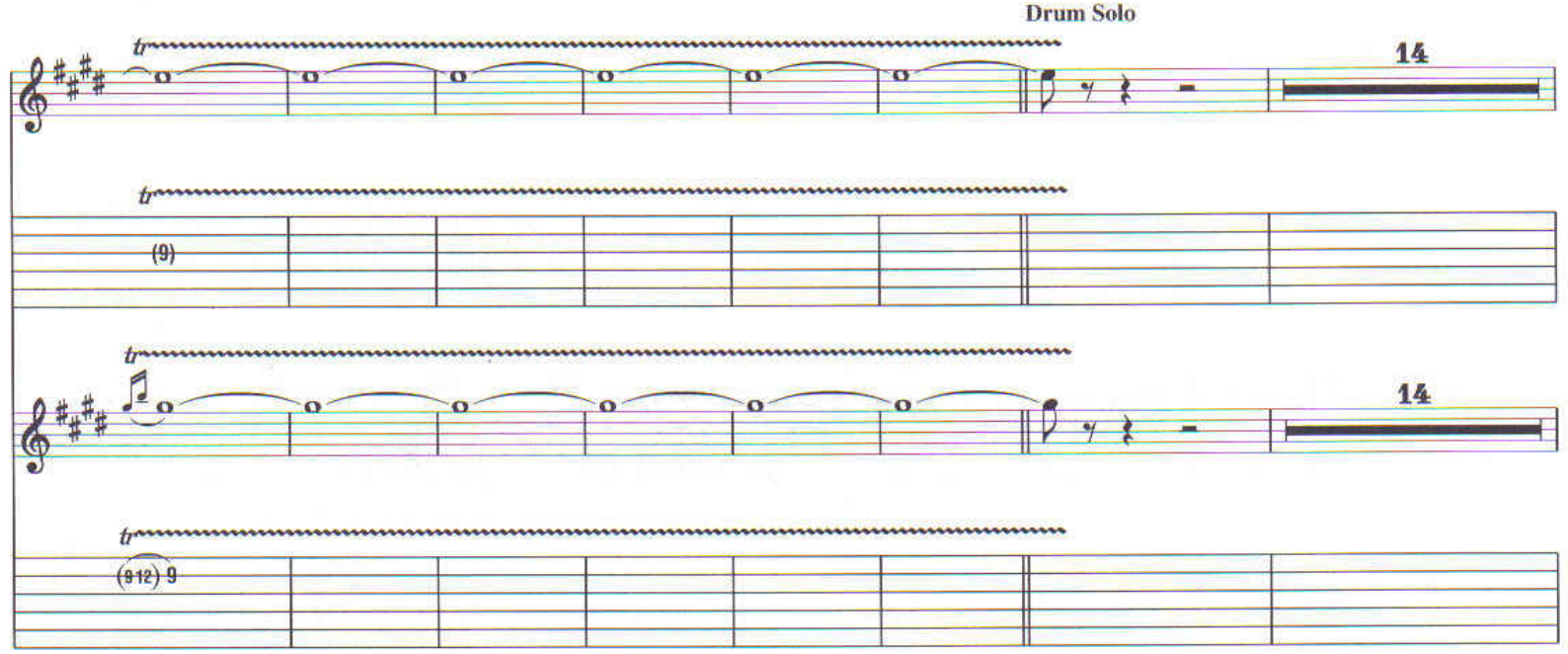


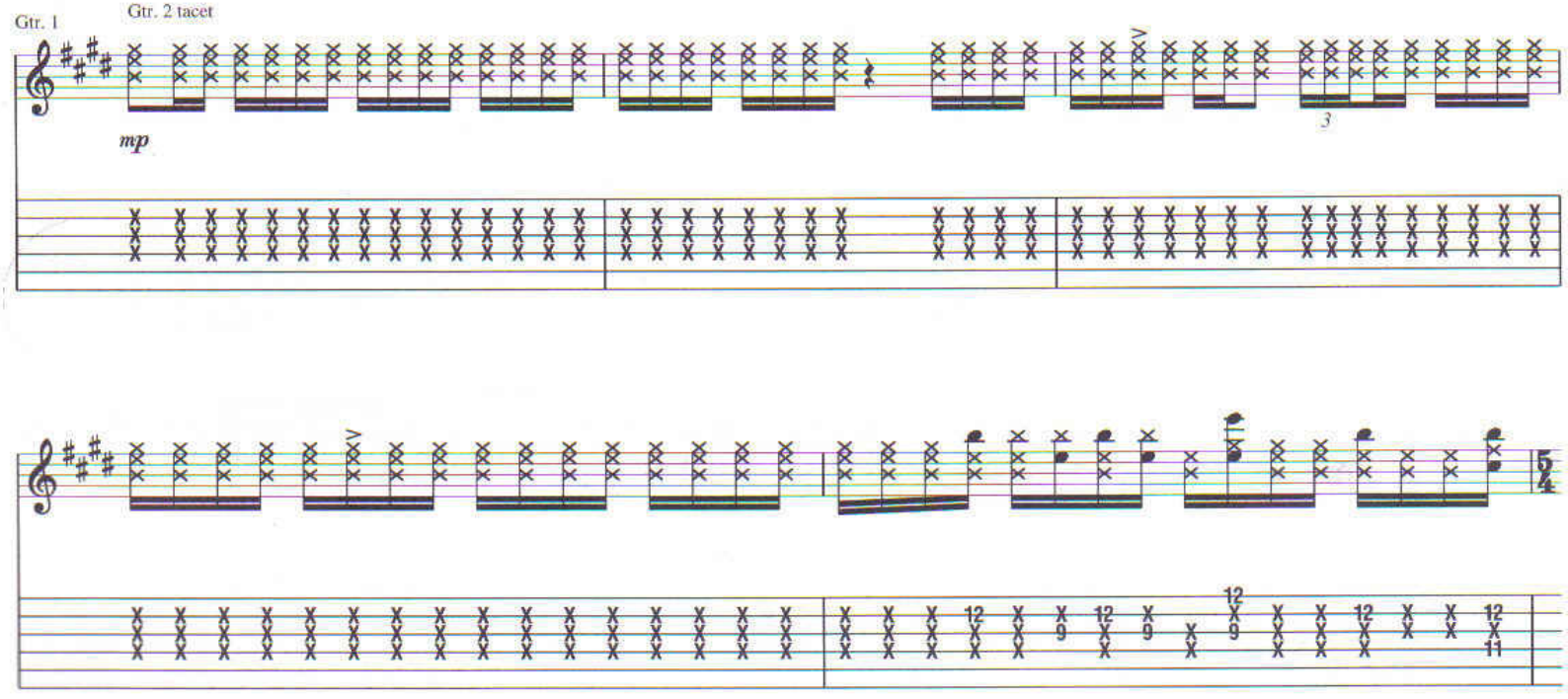

5:4
1/4
full
7:4
let ring
1/2
* ④ is bumped by right hand.

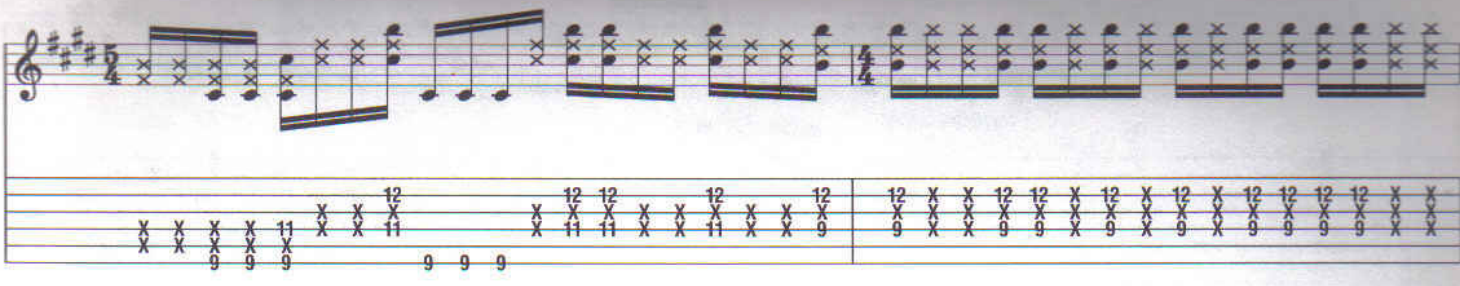

mf
full
tr
full
Gtr. 1
* T
* T = Thumb on 6 .
* +
full
full
full
* Played ahead of the beat.
T
mf
tr
mp
1/4

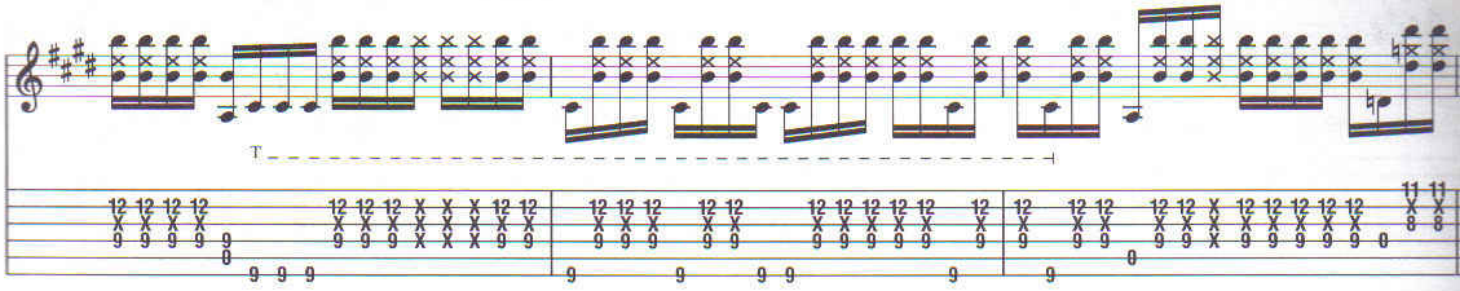

1/4
1/4
8va
loco
tr
T


p
tr
11 9
(9 11) 9
tr
tr
3
tr
tr
(9 11) 9
9 11 9
11 9 0
(9 11) 9


Drum Solo
tr
14
tr
(9)
tr
14
tr
(9 12) 9

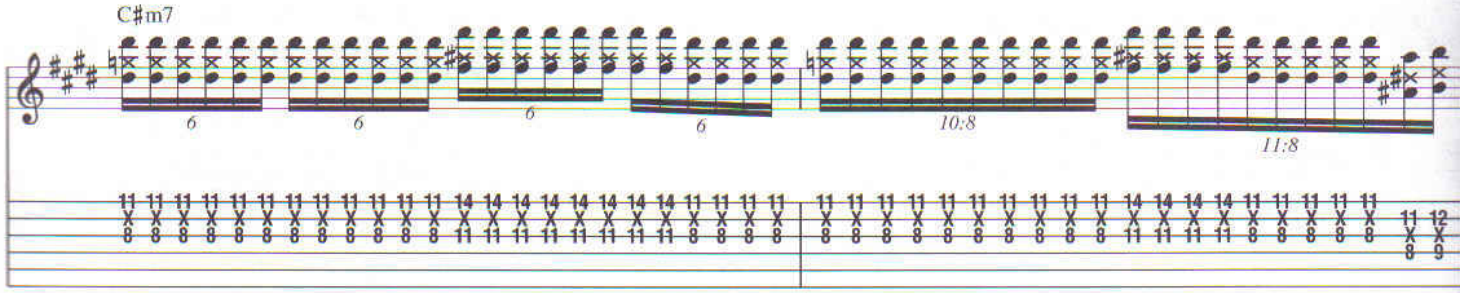

Gtr. 1
Gtr. 2 tacet
mp
3
5/4
12
9
12
9
12
9
12
11

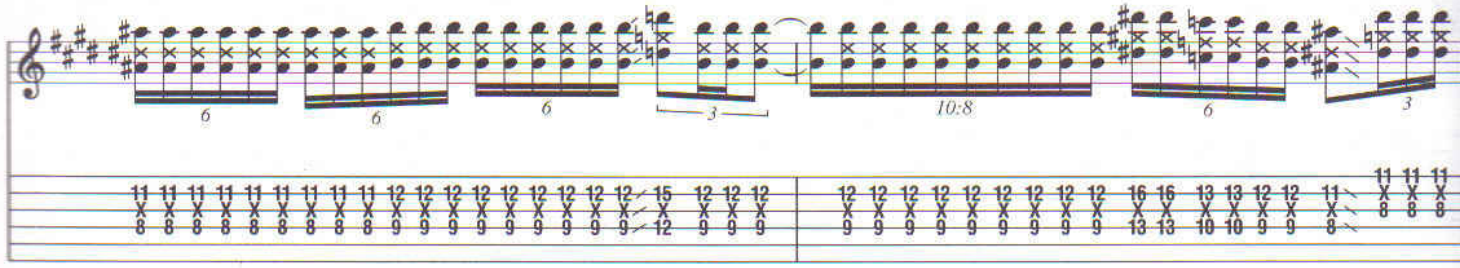


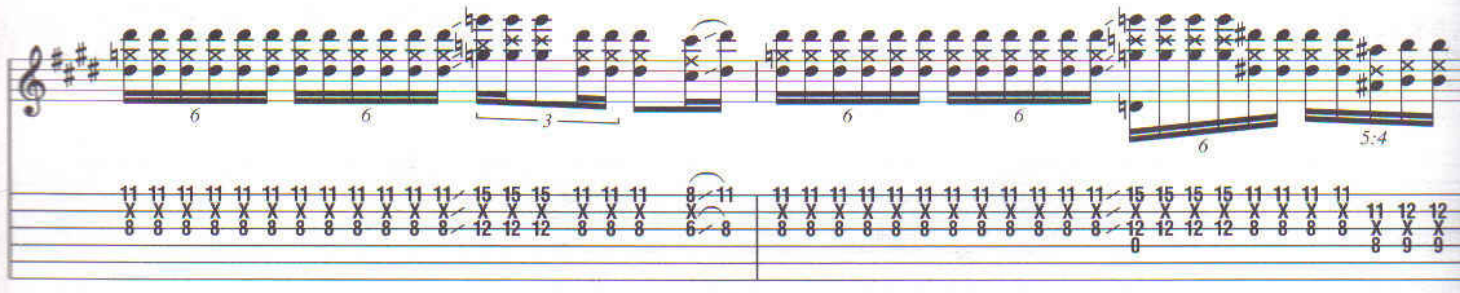


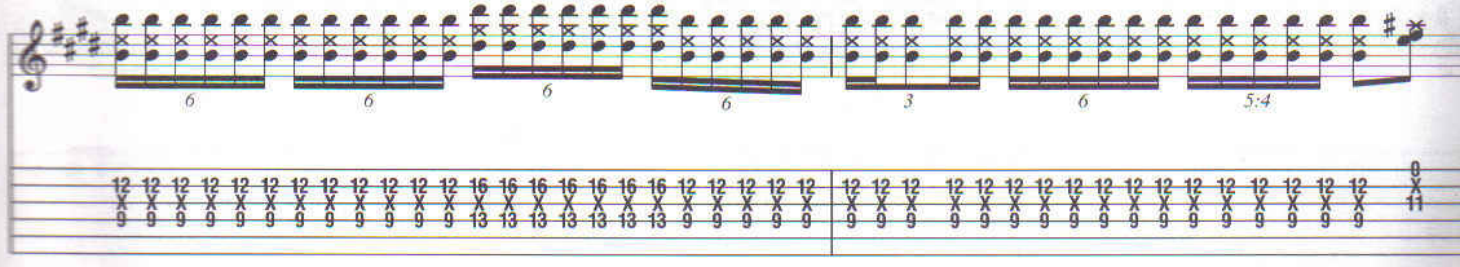
Guitar Solo

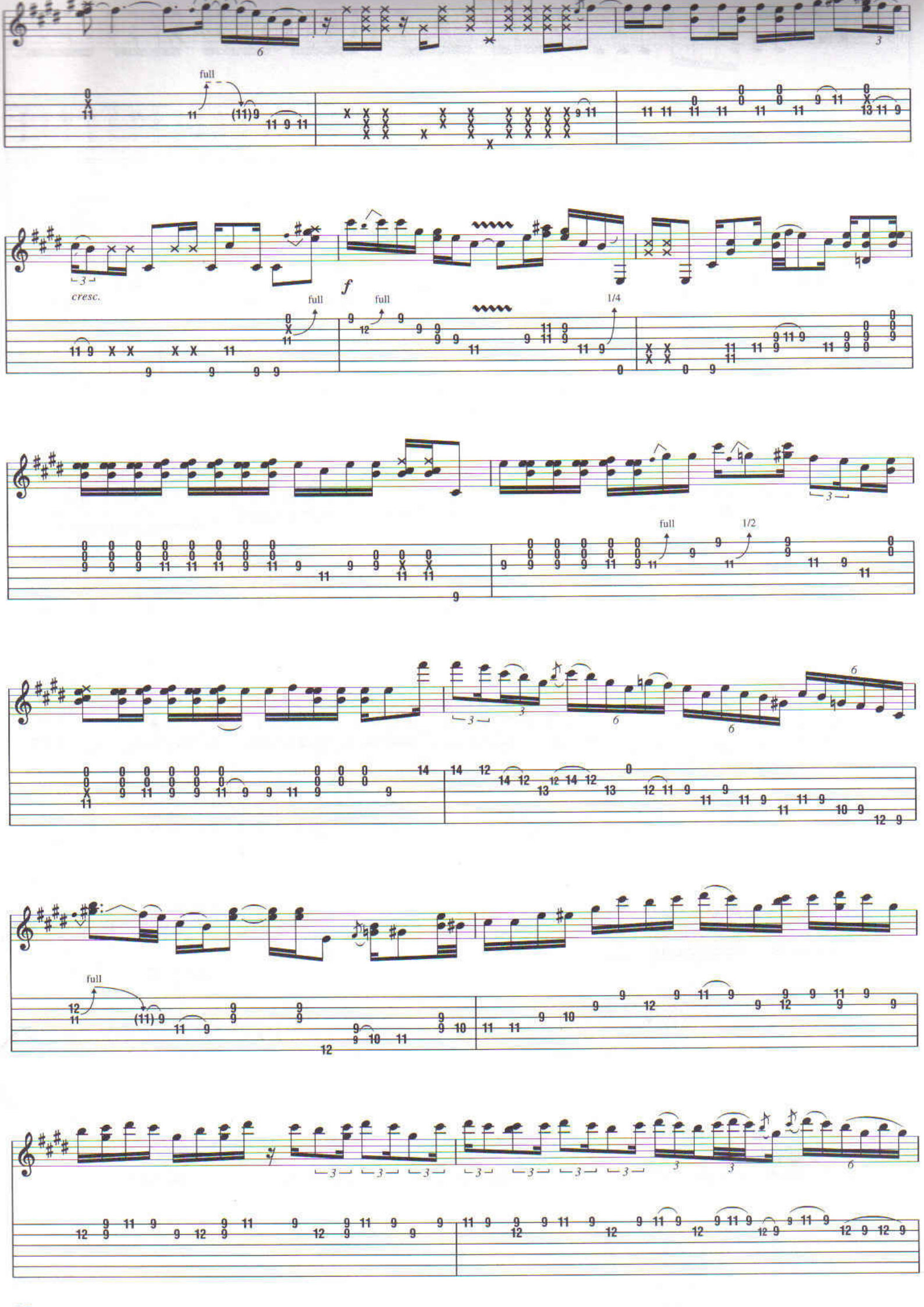
C♯m7

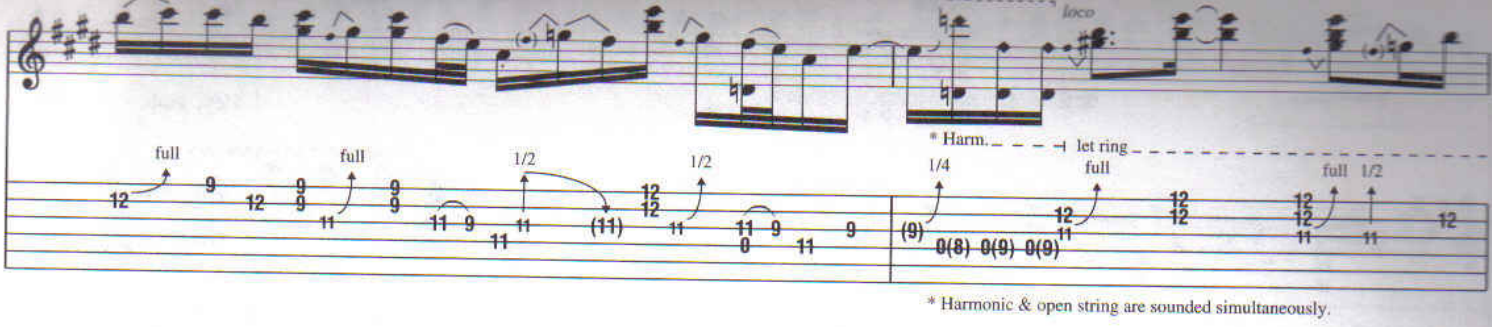




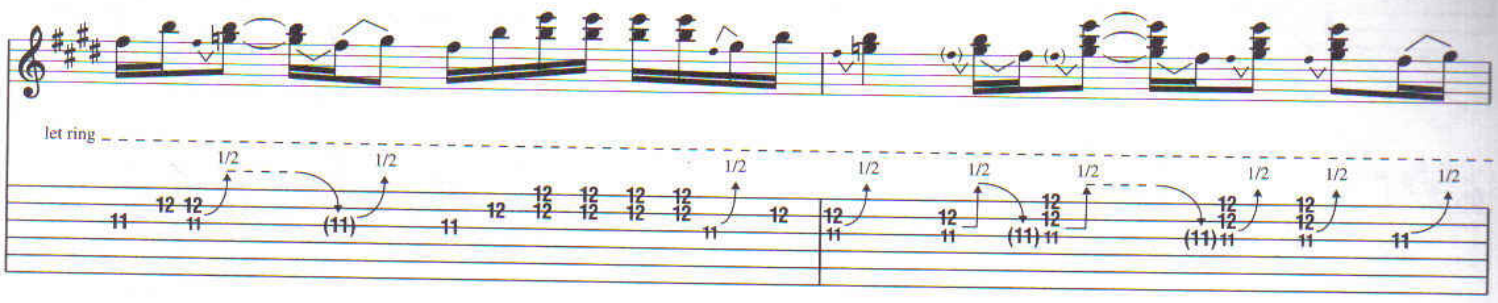





full
cresc.
f
full
full
1/4
full
1/2
full

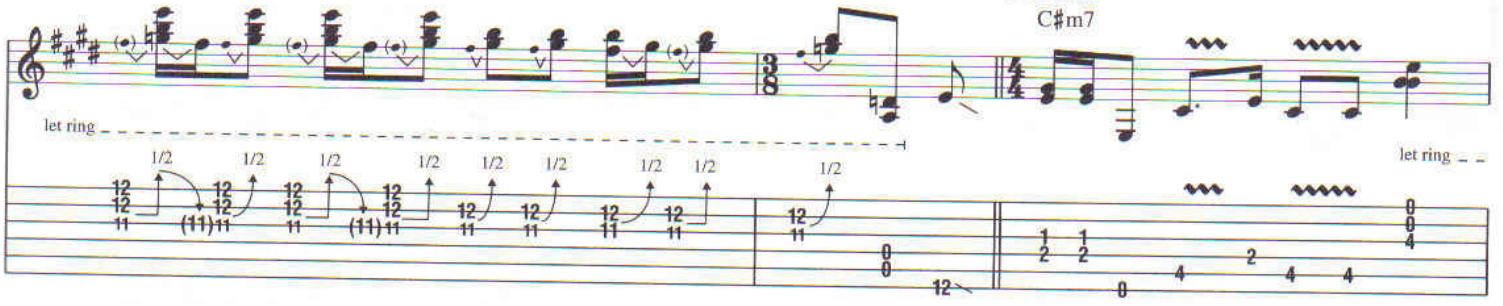


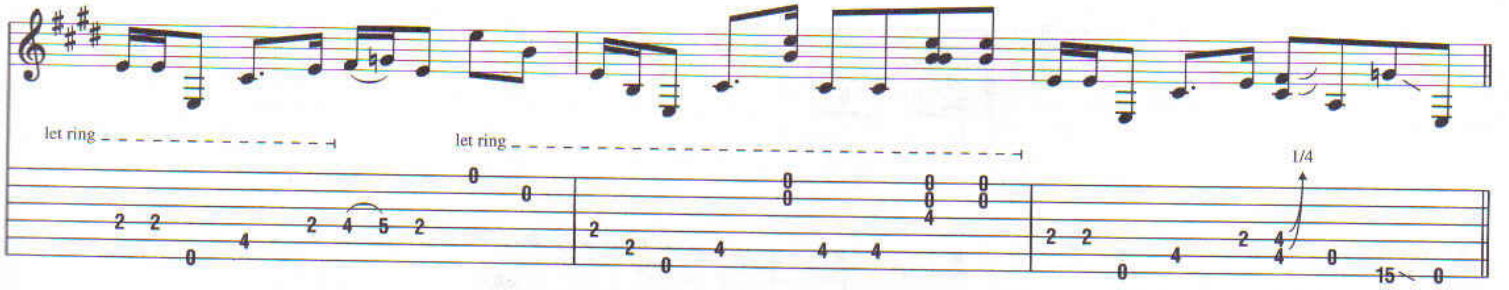
* Harmonic & open string are sounded simultaneously.



Interlude

C♯m7





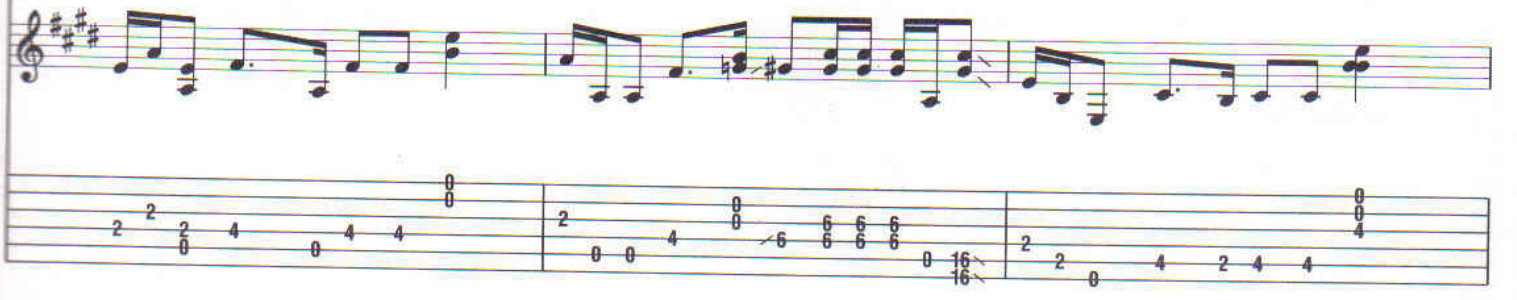
Chorus

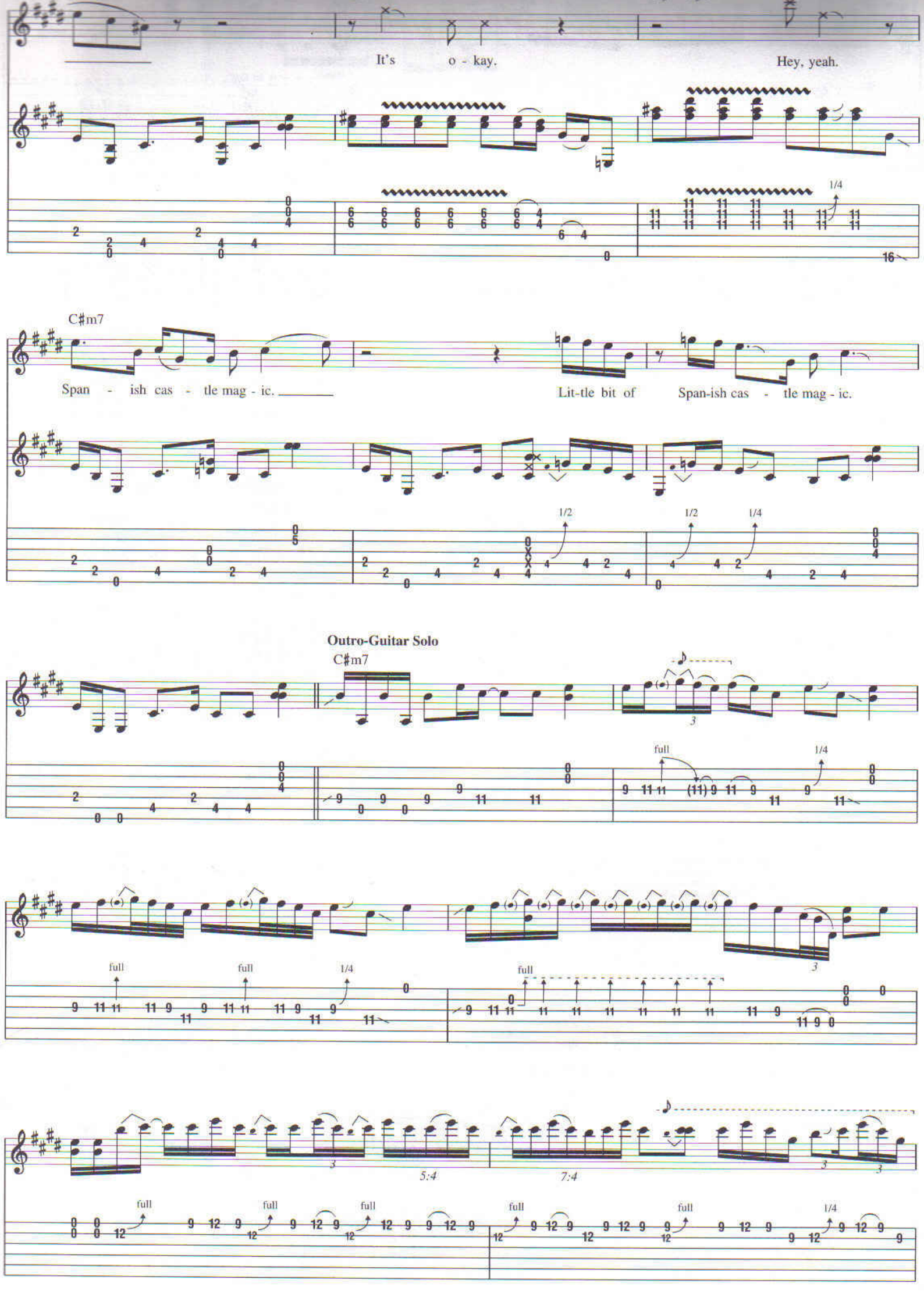
F♯m7

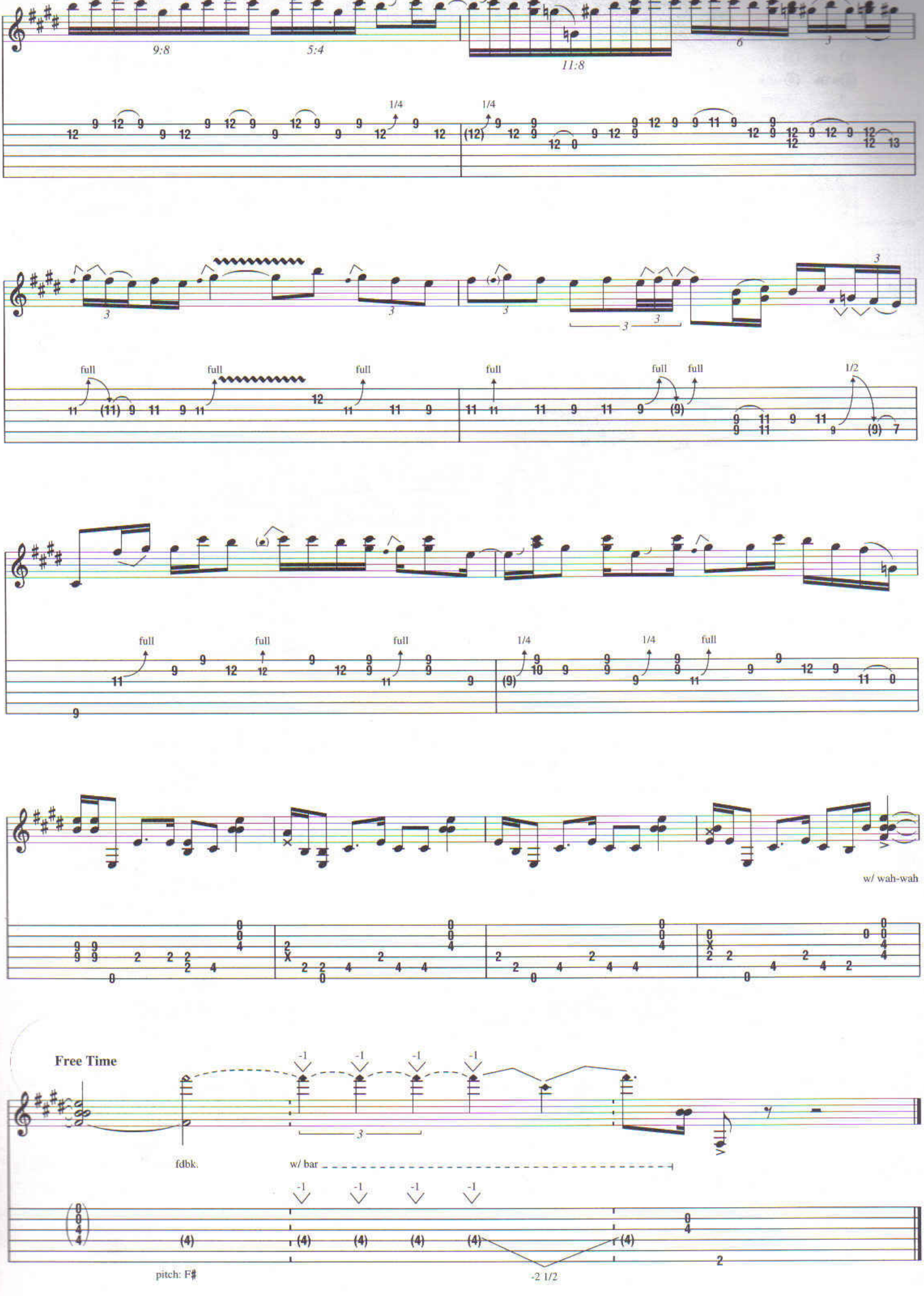
C♯m7

Hang on, my dar-lin'.

Hang on, if you wan-na go.




It's o - kay.
Hey, yeah.
1/4
C♯m7
Span - ish cas - tle mag - ic.
Lit-tle bit of Span-ish cas - tle mag - ic.
1/2
1/2
1/4
Outro-Guitar Solo
C♯m7
full
1/4
full
full
1/4
full
5:4
7:4
full
full
full
full
full
1/4


9:8
5:4
11:8
1/4
1/4
full
full
full
full
full
full
1/2
full
full
full
1/4
1/4
full
w/ wah-wah
Free Time
-1
fdbk.
w/ bar
pitch: F♯
-2 1/2

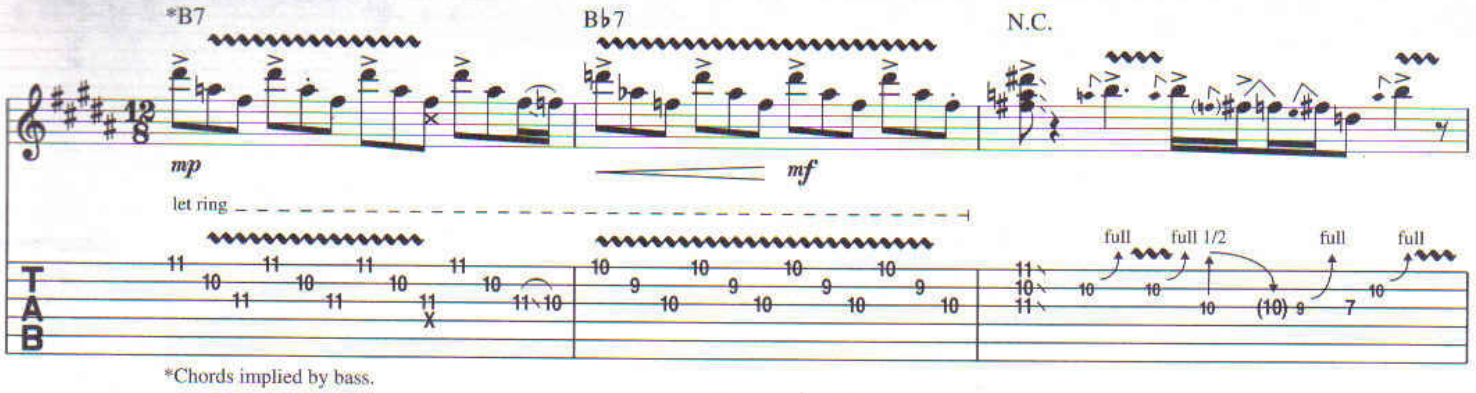
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Red House

Words and Music by Jimi Hendrix

Intro

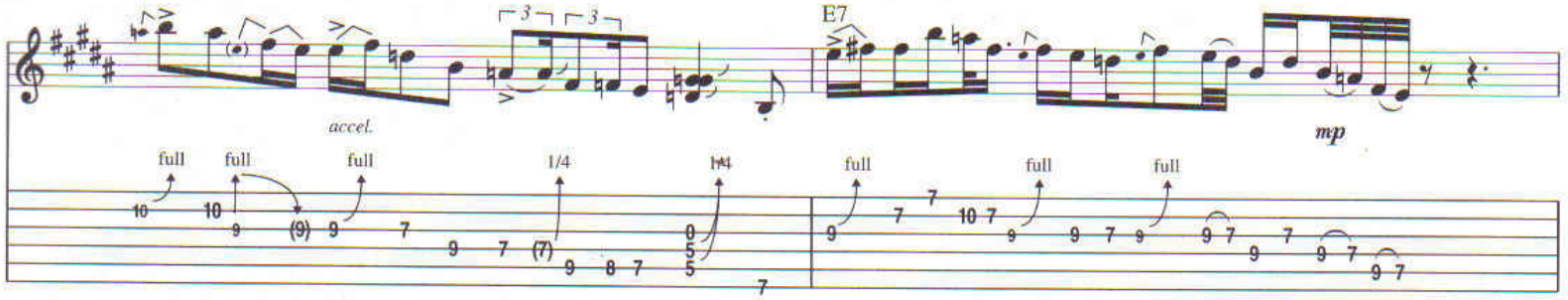
Slow Blues ♩. = 60

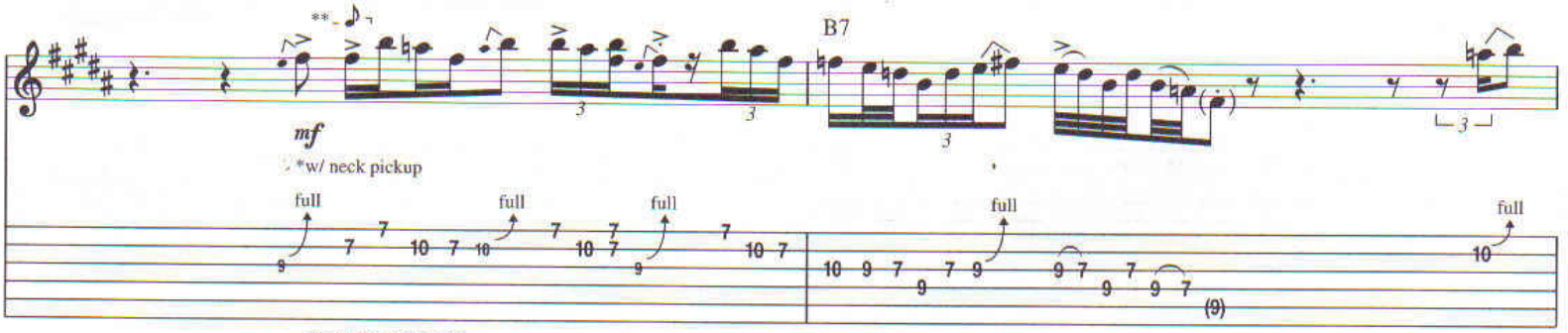


*Chords implied by bass.

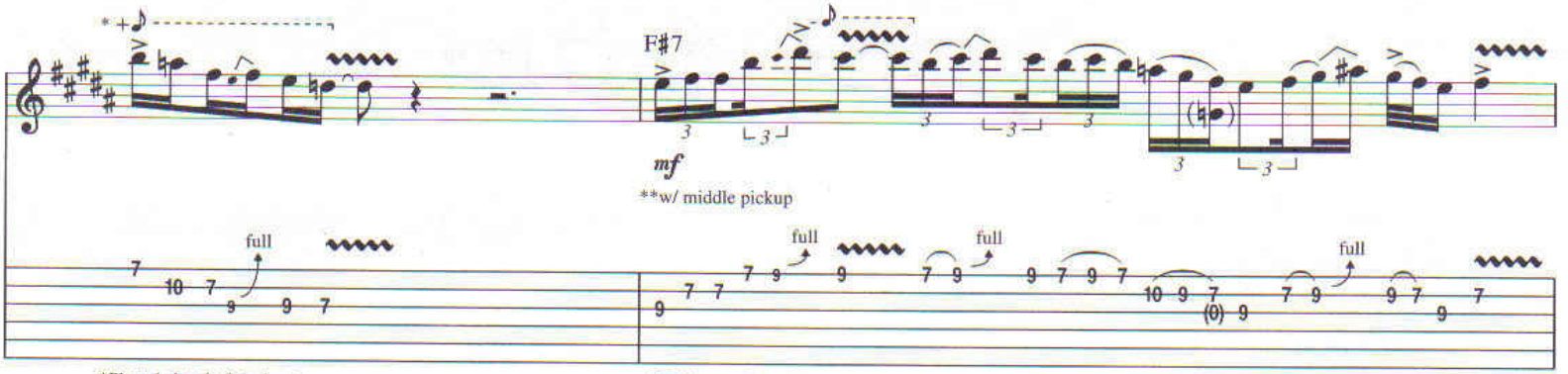
Slower ♩. = 56

band in



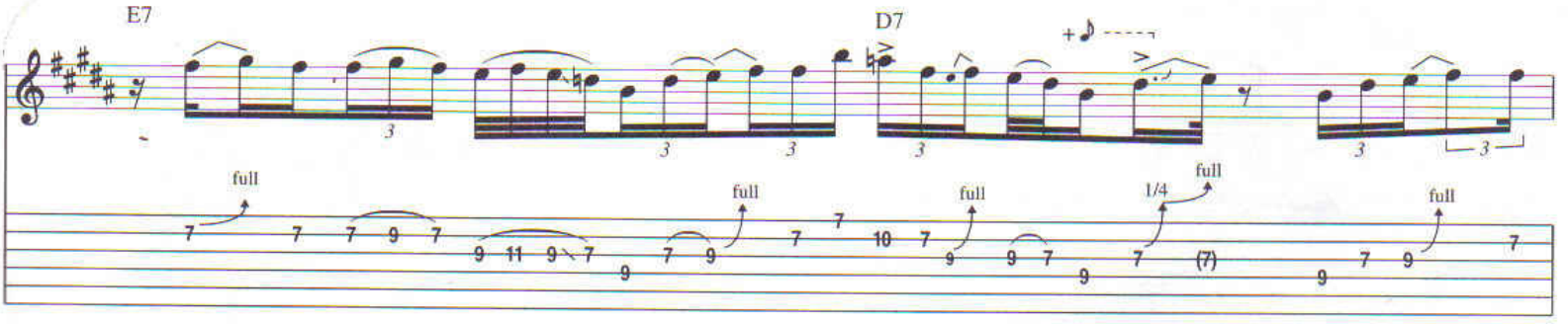


*w/ treble rolled off.
**Played behind the beat.



*Played ahead of the beat.

**Roll on treble to 50%.



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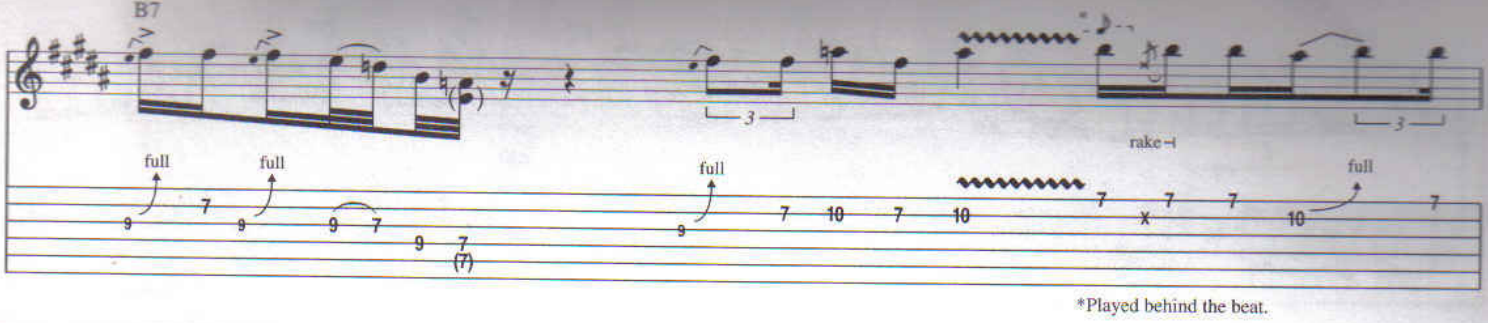
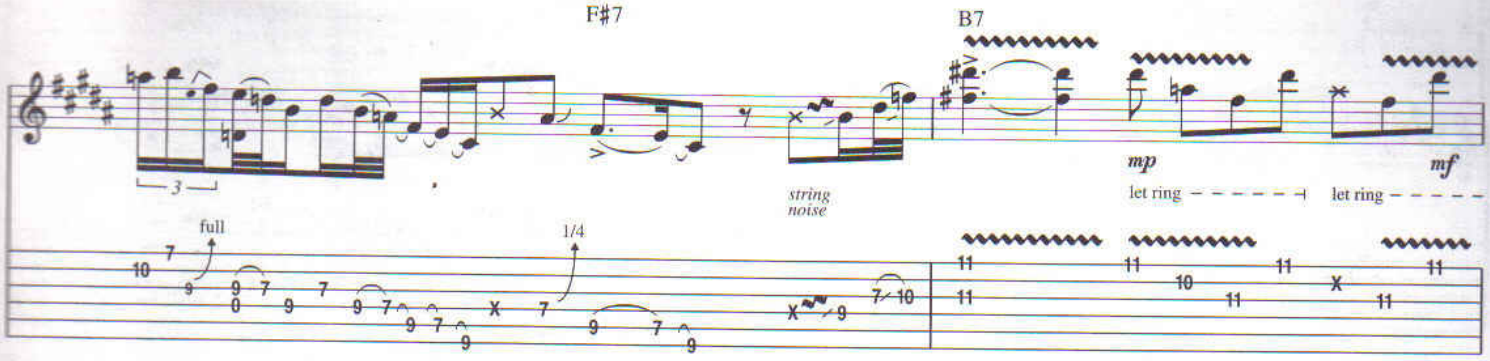
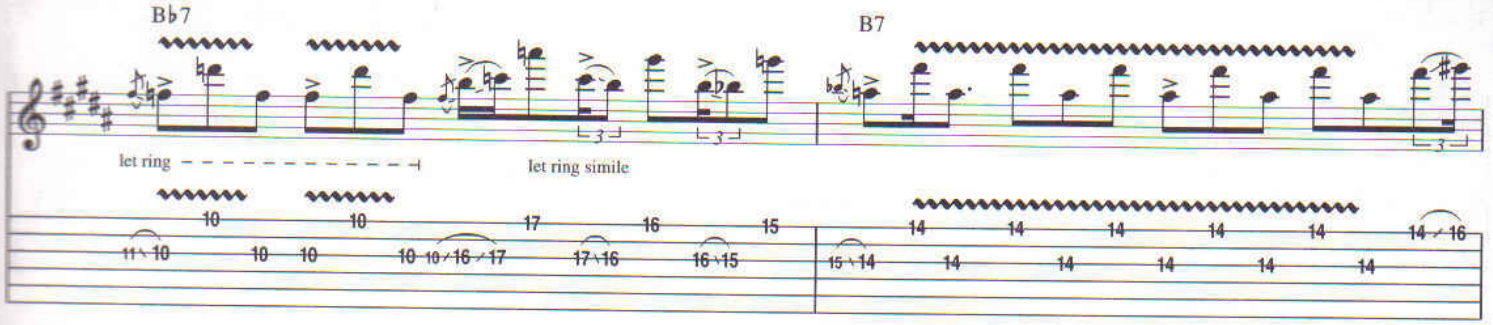
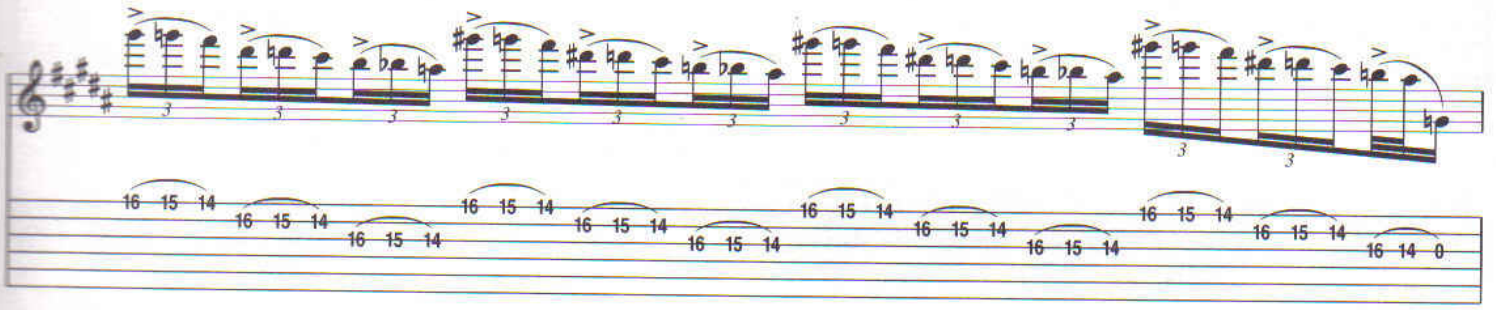
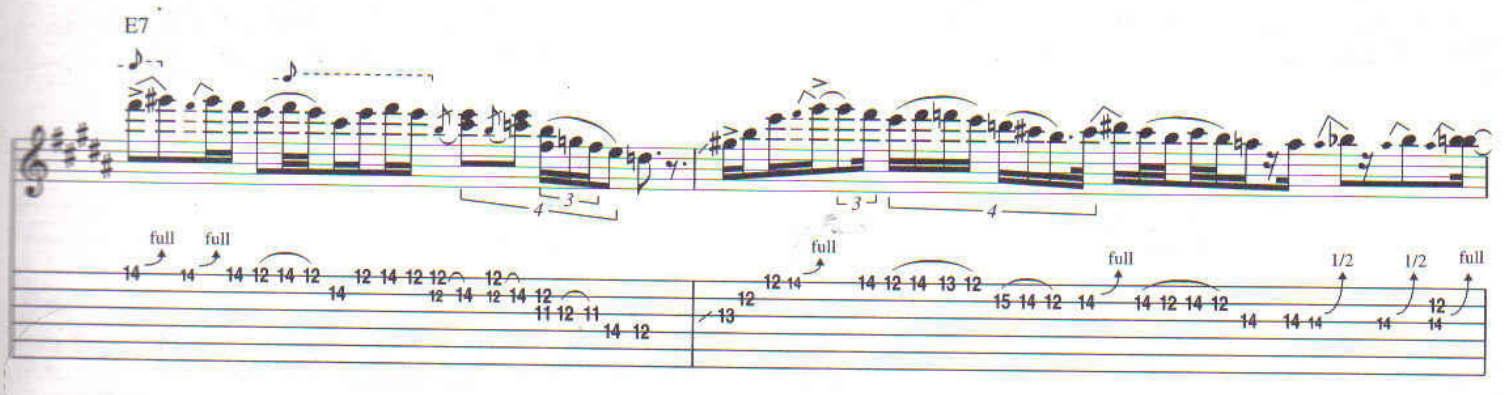
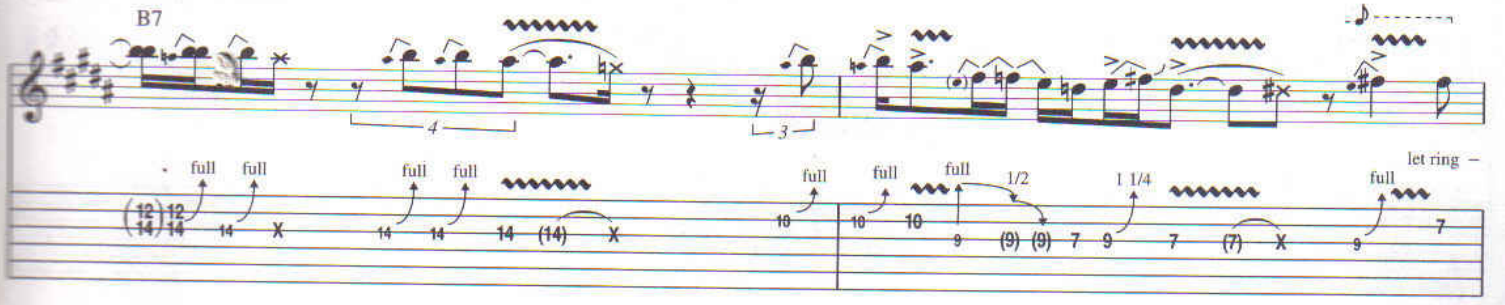

B7
full
full
full
full
rake
*Played behind the beat.

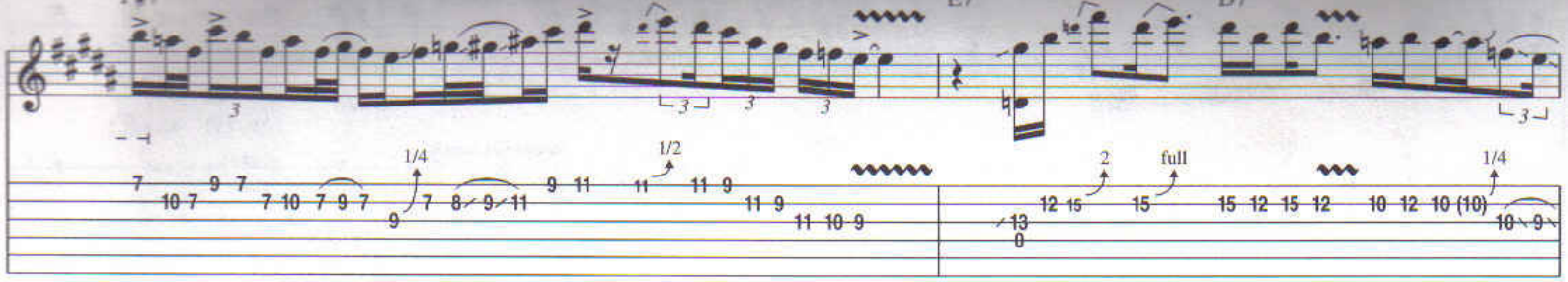

F#7
B7
mp
mf
let ring
let ring
string noise
full
1/4

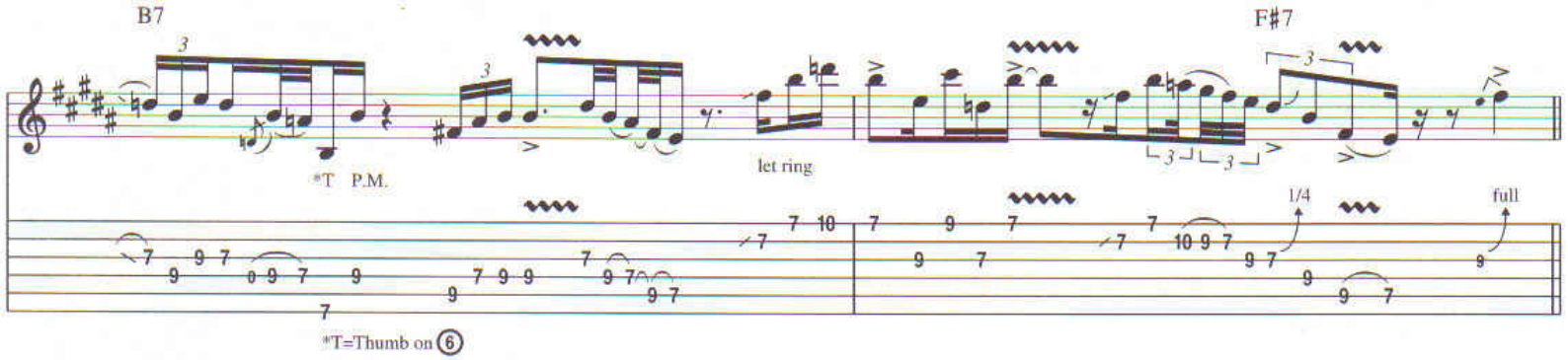

B♭7
B7
let ring
let ring simile




E7
full
full
full

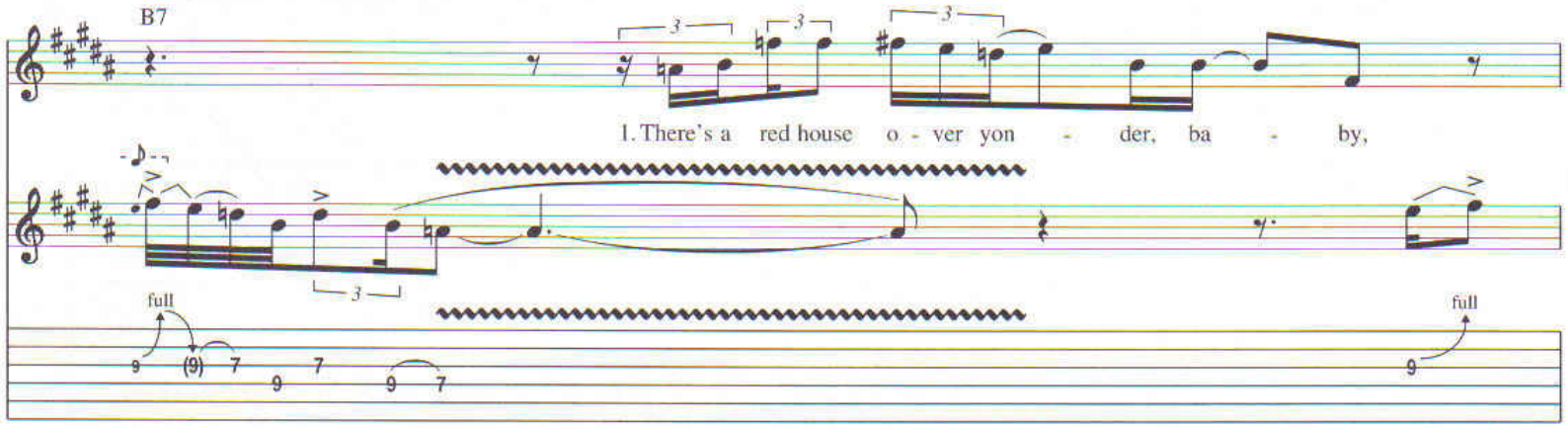

B7
full
full
full
full
full
full
full
1/2
1 1/4
let ring

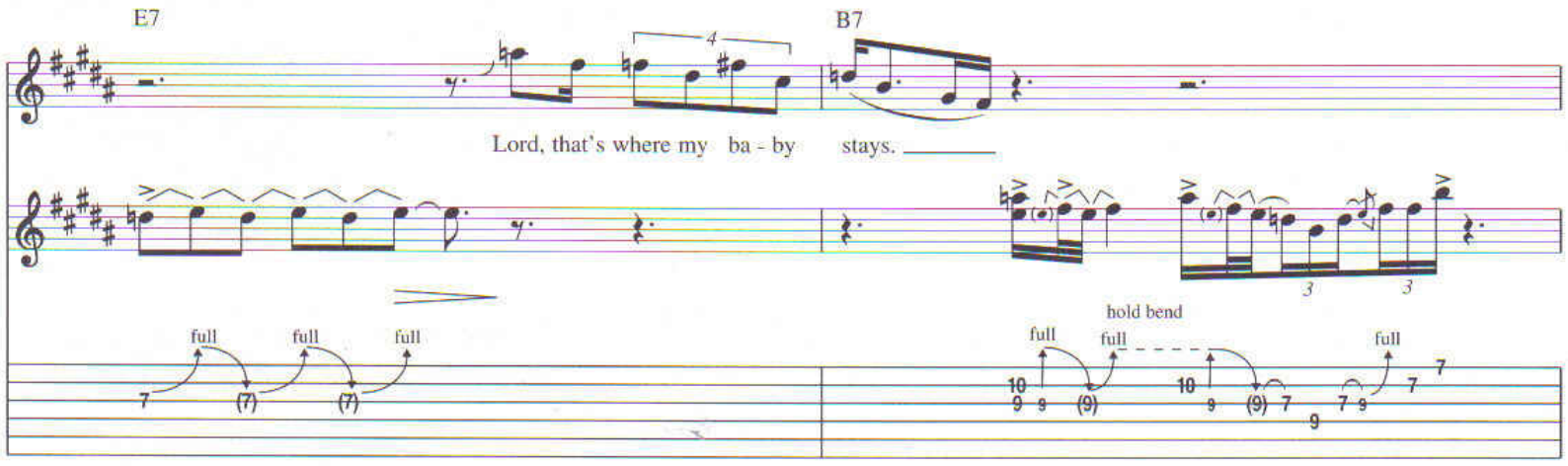


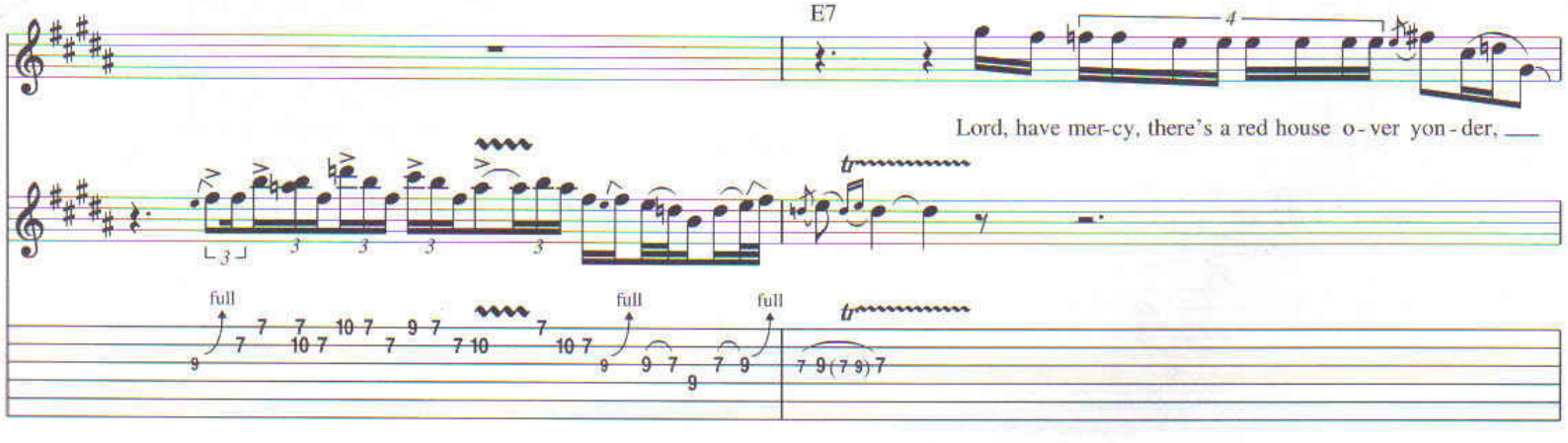


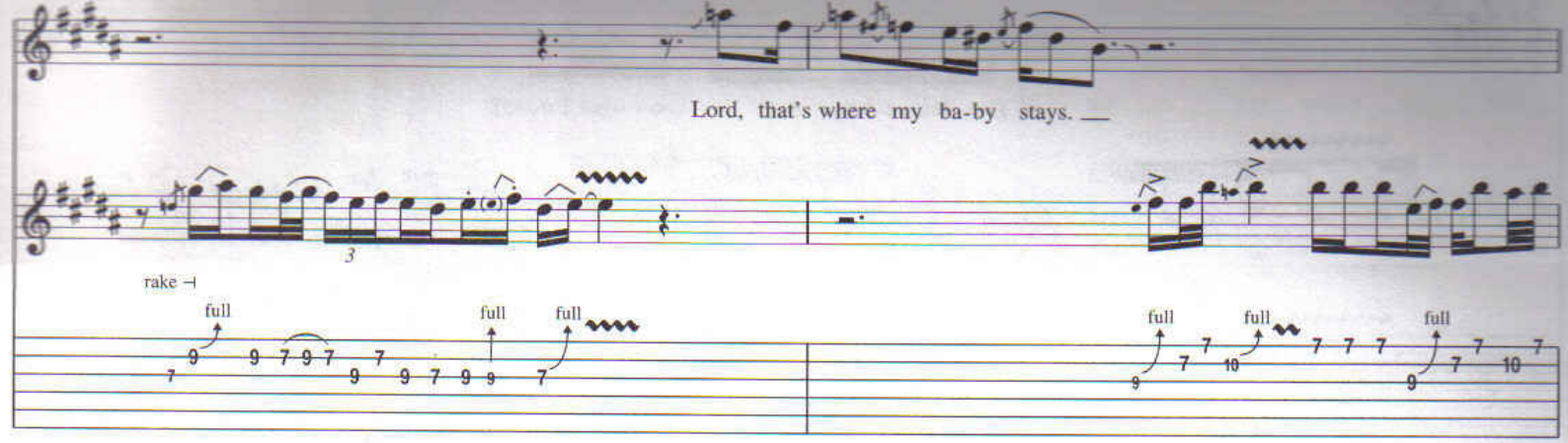
*T=Thumb on (6)

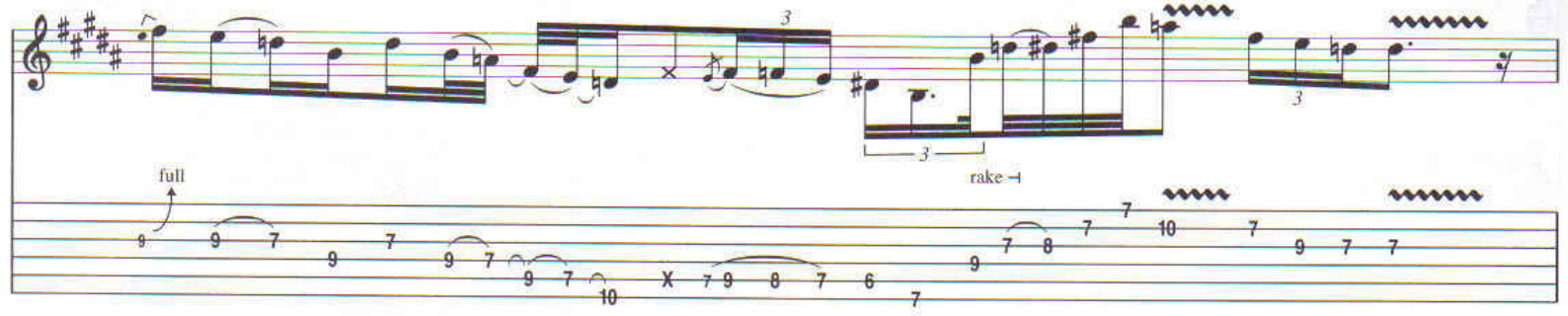
Verse

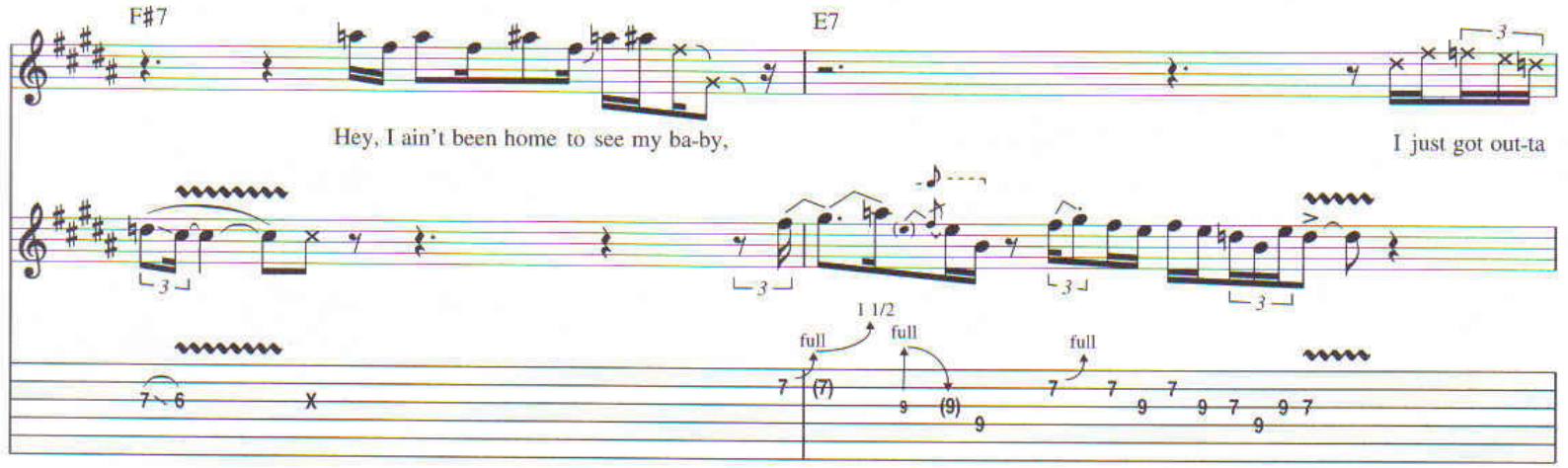


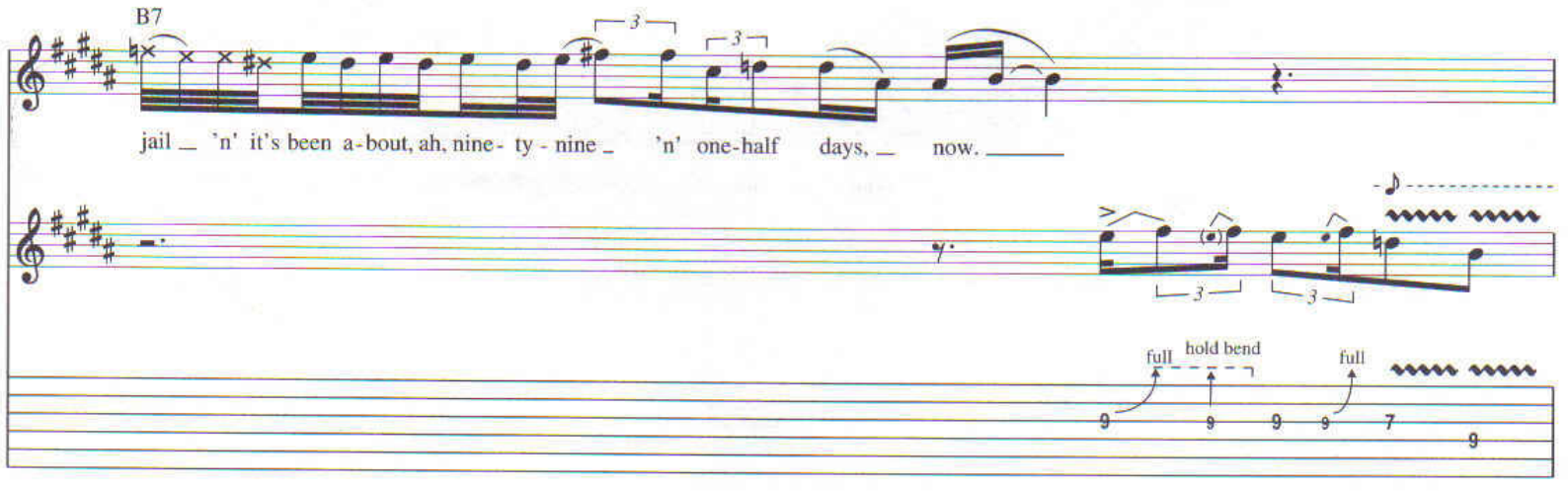


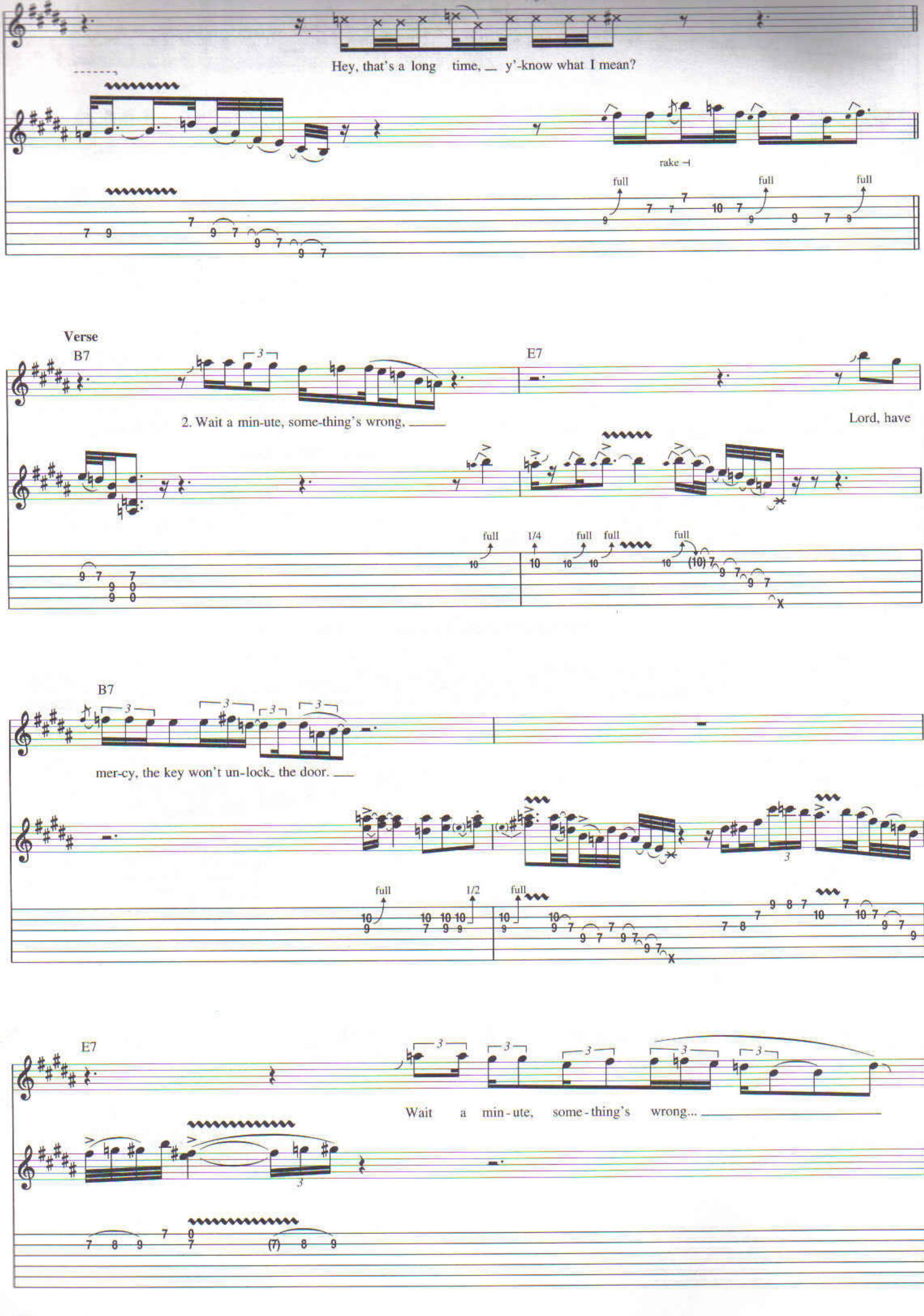


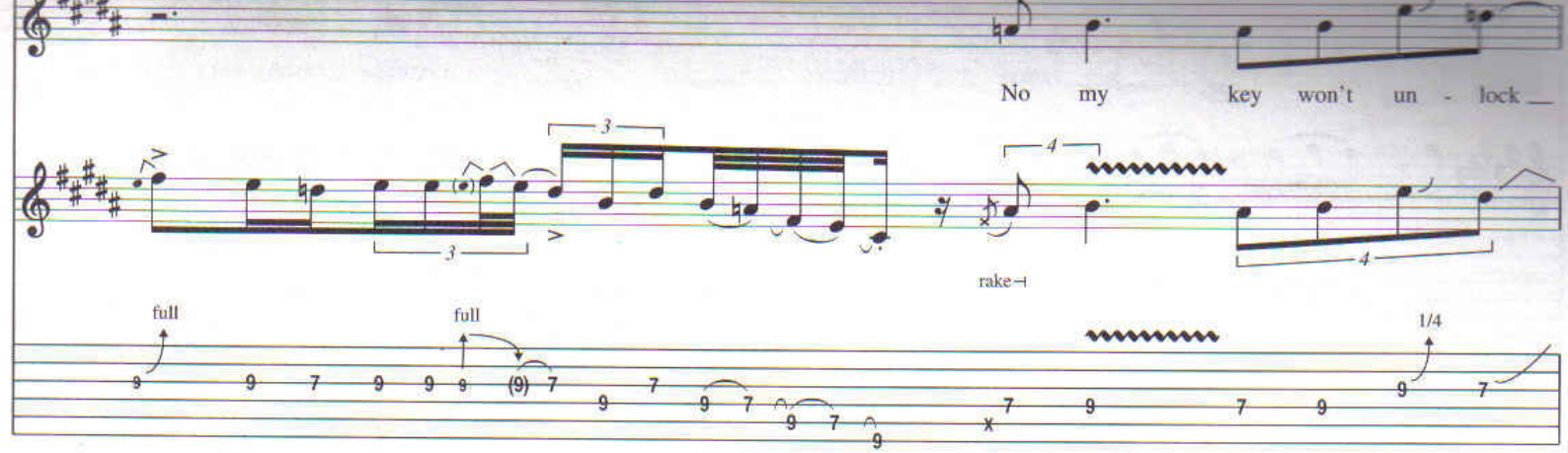

Lord, that's where my ba-by stays.
rake
full
full
full
full
full
full

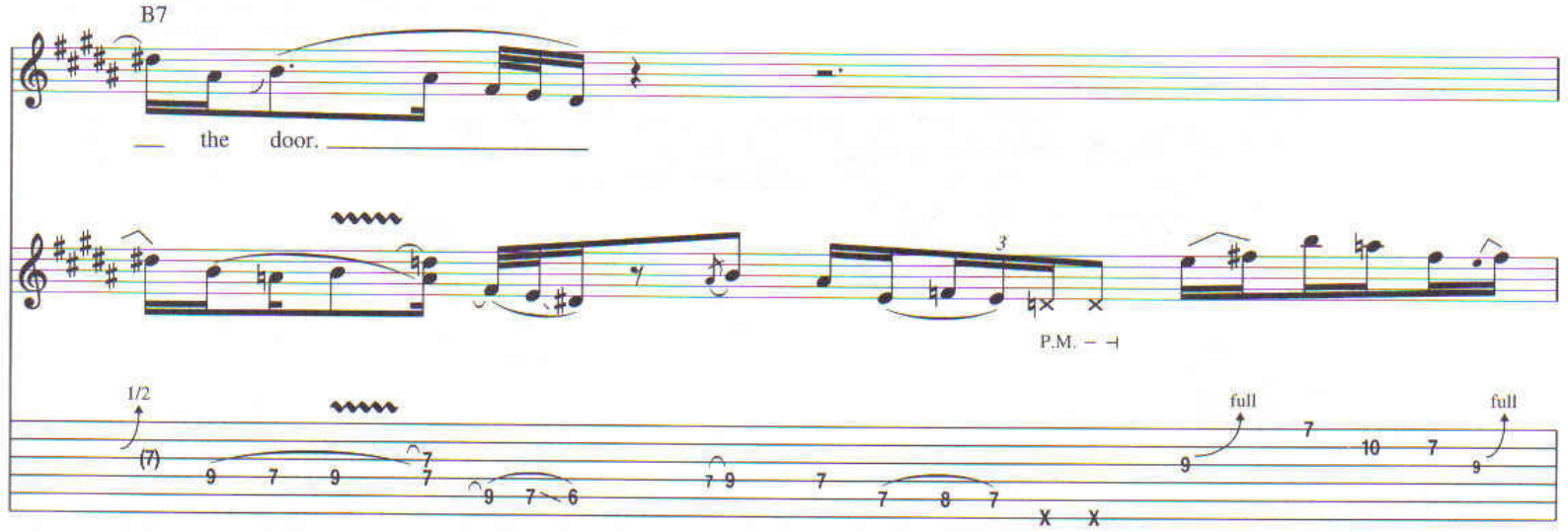

full
rake

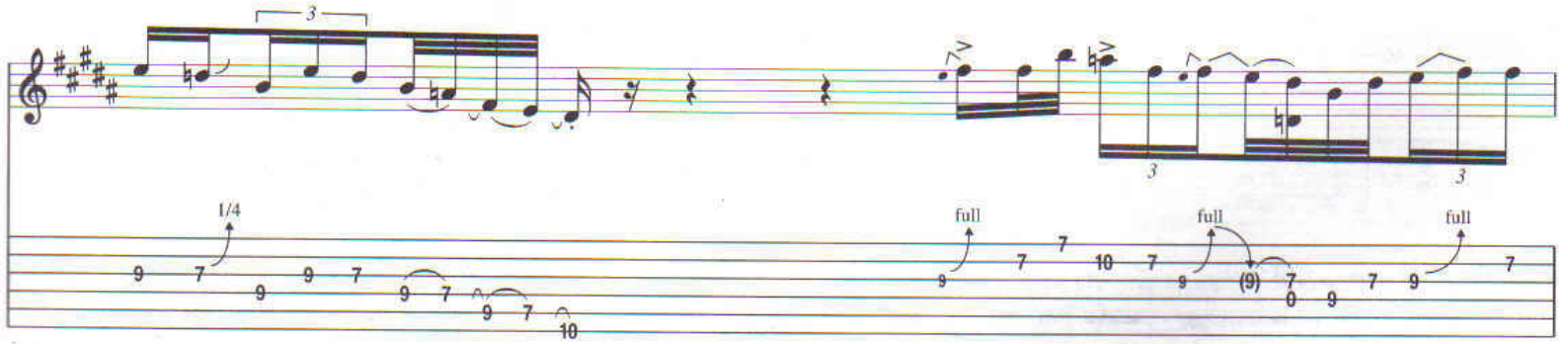

F#7
E7
Hey, I ain't been home to see my ba-by,
I just got out-ta
1 1/2
full
full
full

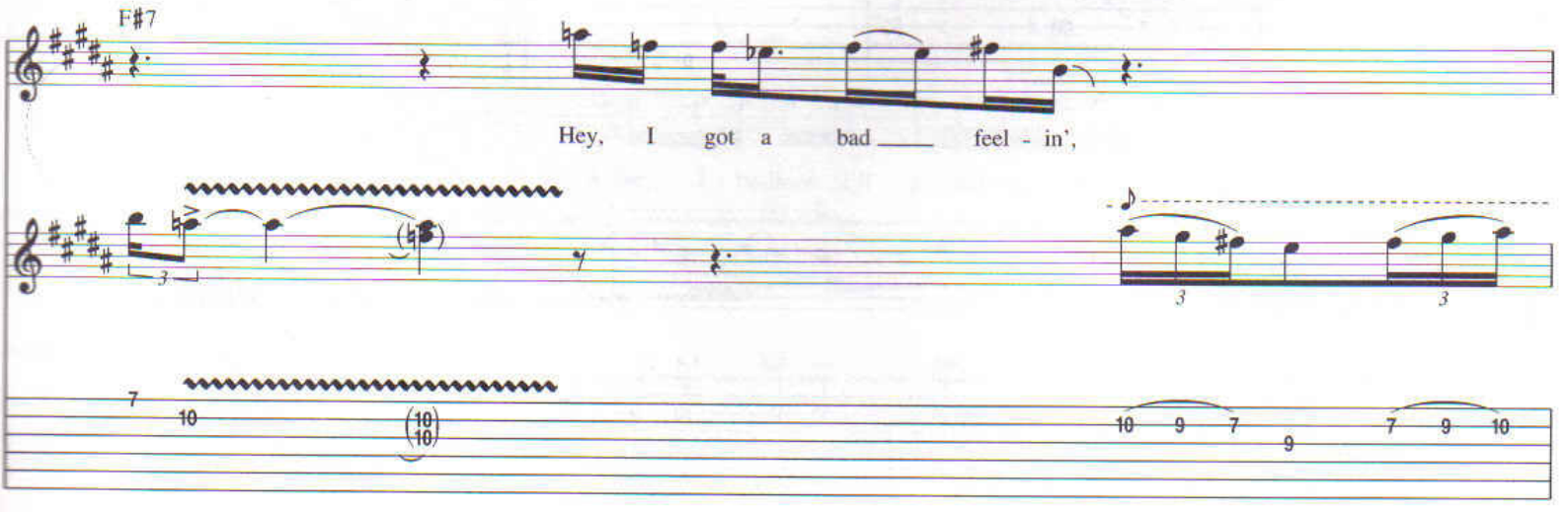

B7
jail 'n' it's been a-bout, ah, nine-ty-nine 'n' one-half days, now.
full
hold bend
full

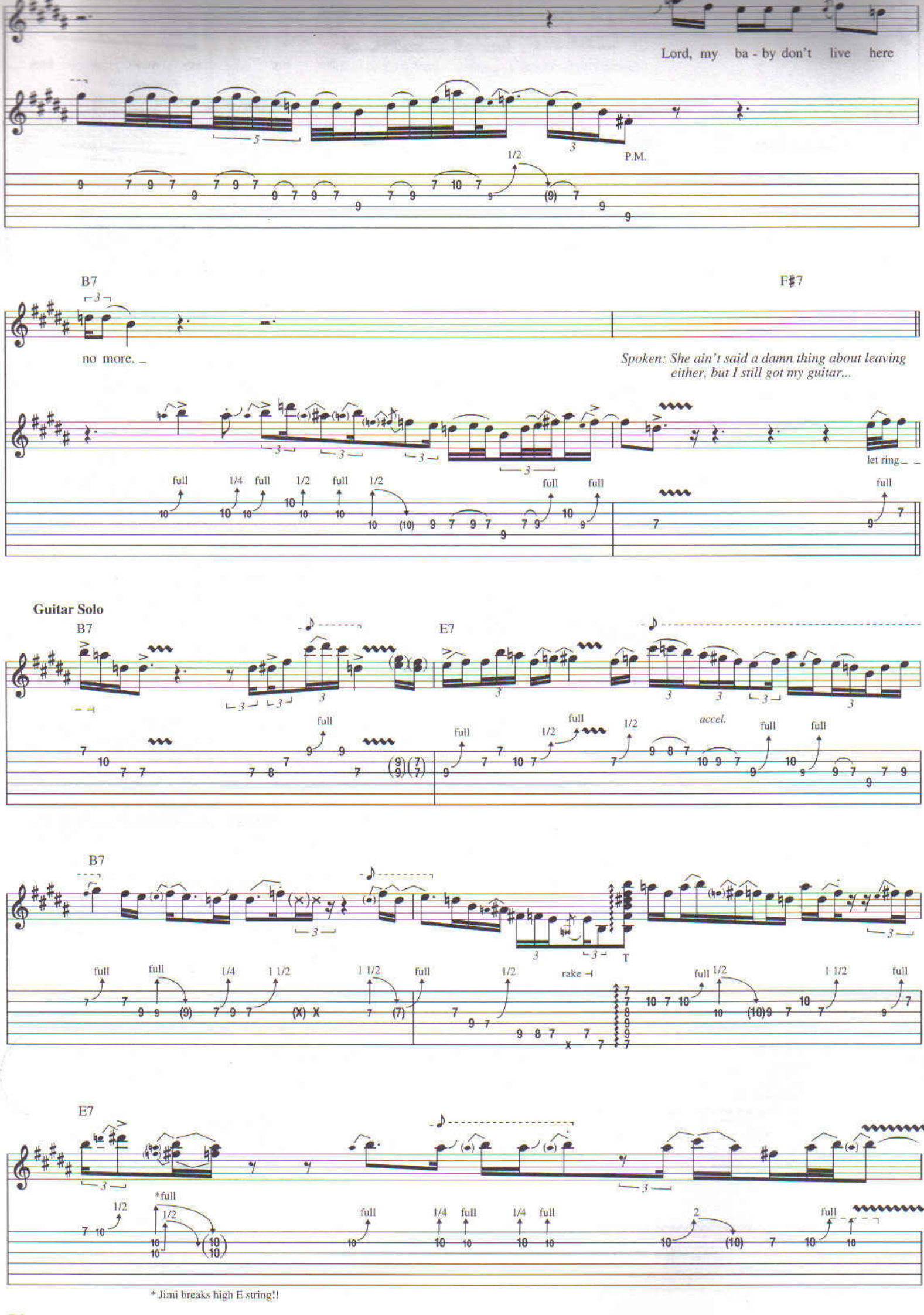

Hey, that's a long time, y'-know what I mean?
rake
full
full
full
Verse
B7
E7
2. Wait a min-ute, some-thing's wrong,
Lord, have
full
1/4
full
full
full
B7
mer-cy, the key won't un-lock the door.
full
1/2
full
E7
Wait a min-ute, some-thing's wrong...

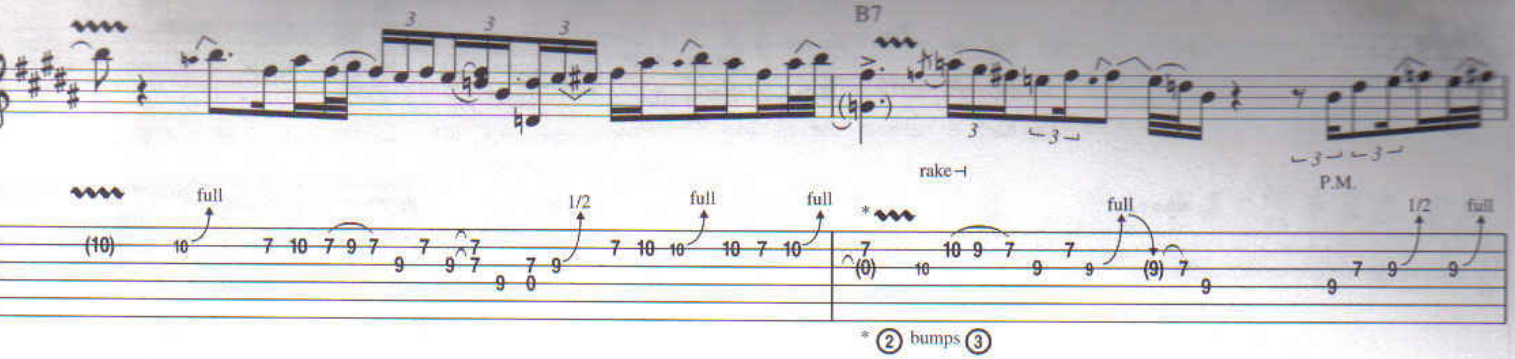

No my key won't un - lock
rake
full
full
1/4

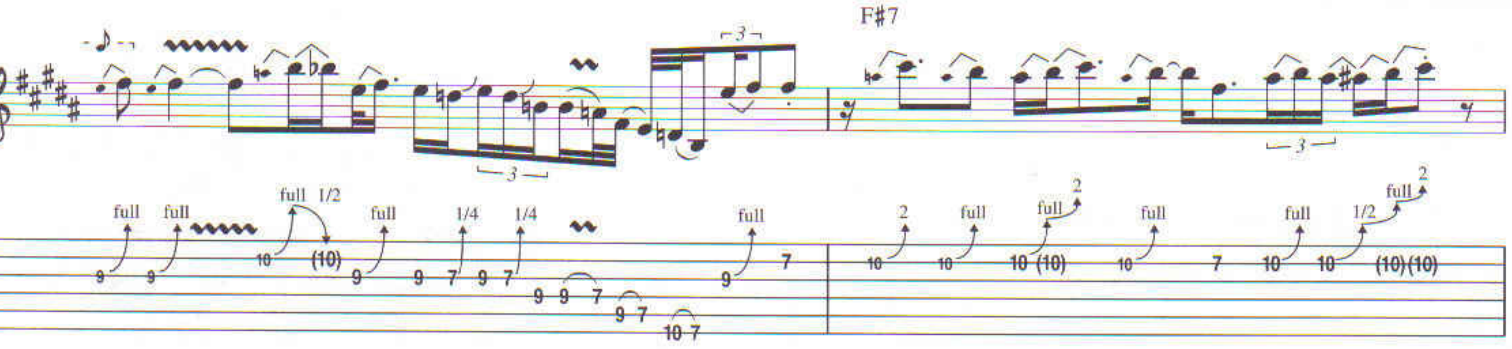

B7
the door.
P.M.
1/2
full
full

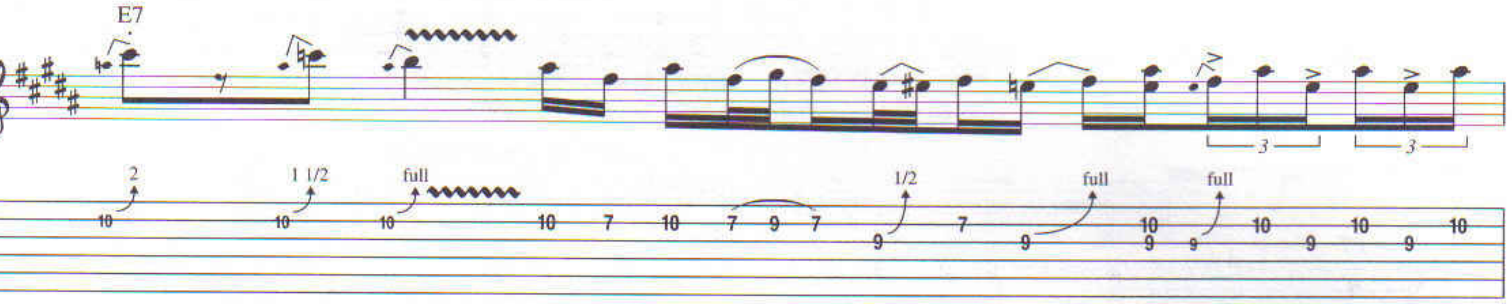

1/4
full
full
full

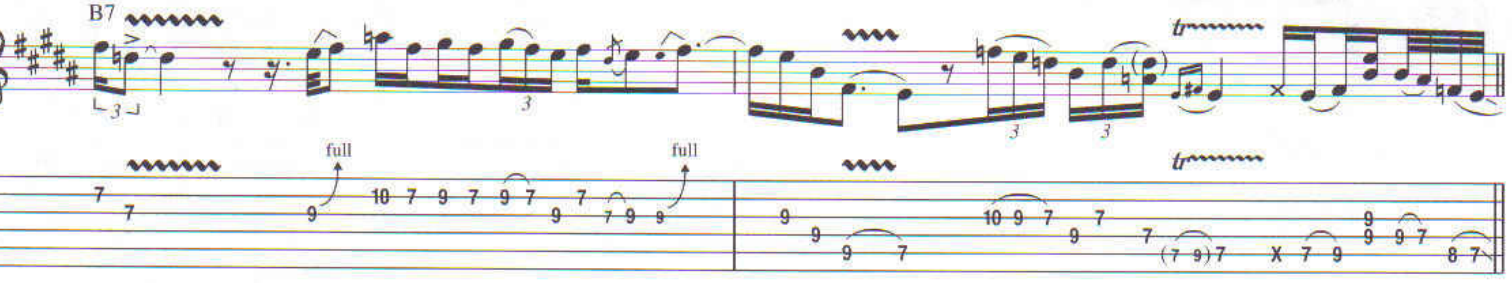

F#7
Hey, I got a bad feel - in',


Lord, my ba - by don't live here
P.M.
B7
F#7
no more.
Spoken: She ain't said a damn thing about leaving either, but I still got my guitar...
let ring
Guitar Solo
B7
E7
accel.
B7
rake
T
E7
*full
* Jimi breaks high E string!!

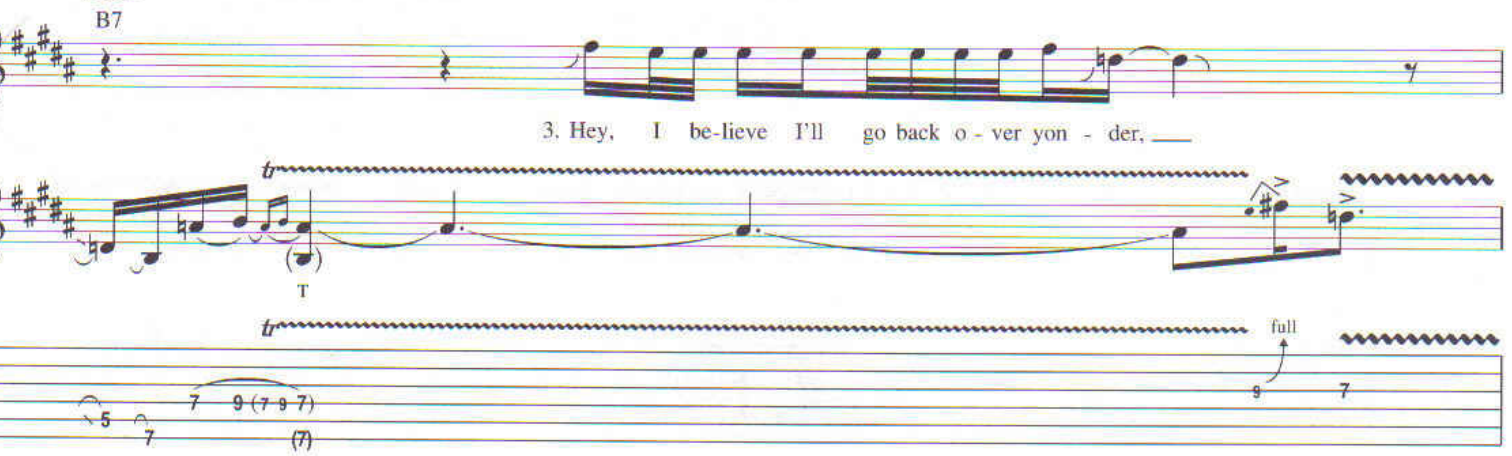

B7
rake
P.M.
full
1/2
* ② bumps ③

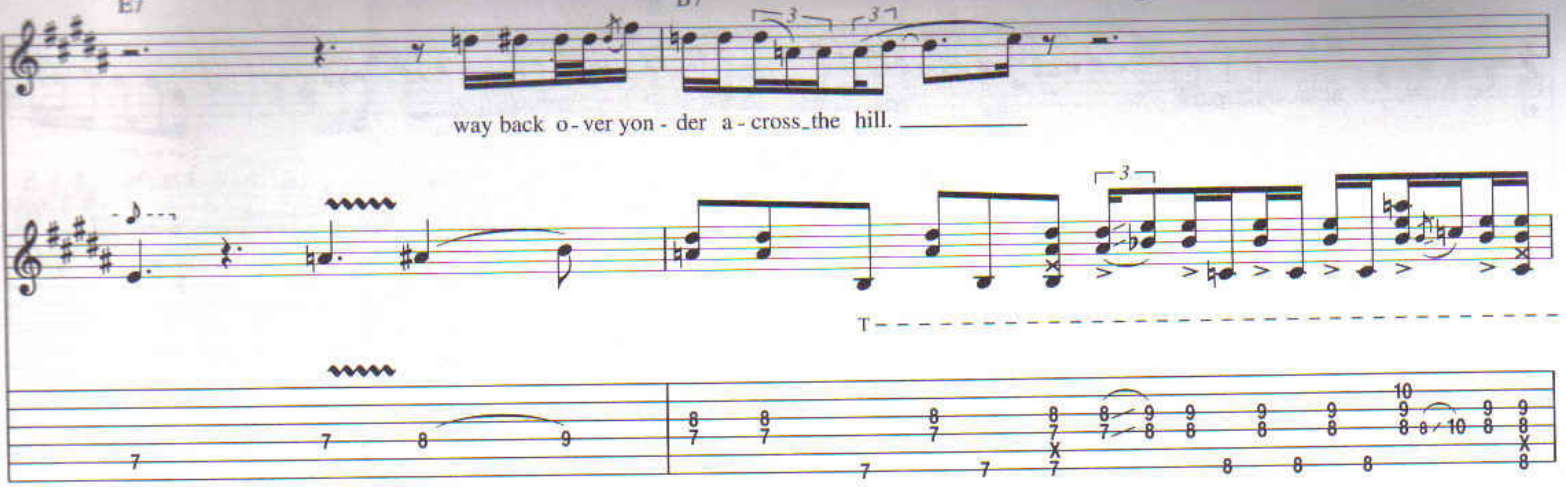

F#7
full
1/2
1/4
2

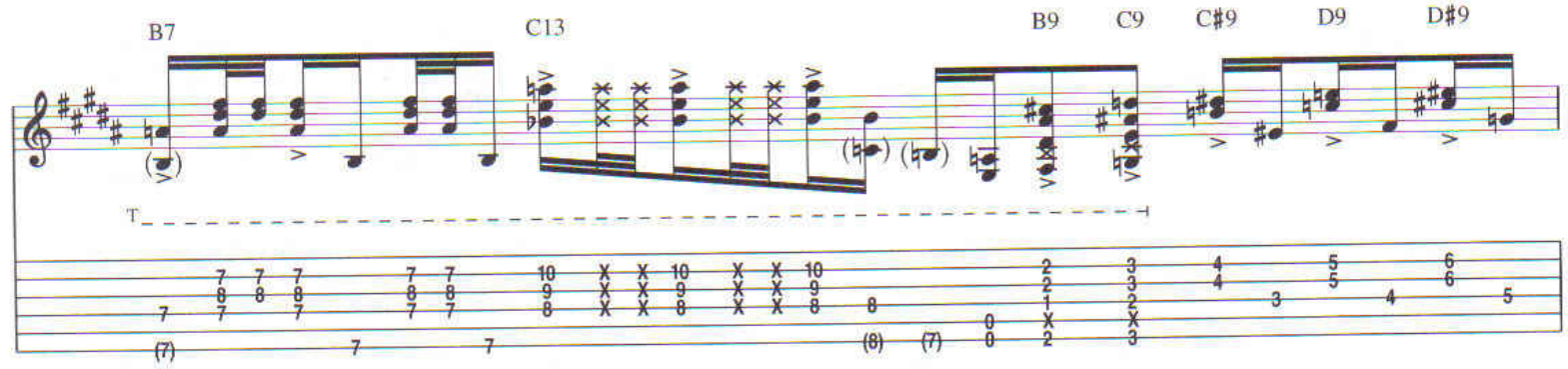

E7
2
1 1/2
full
1/2

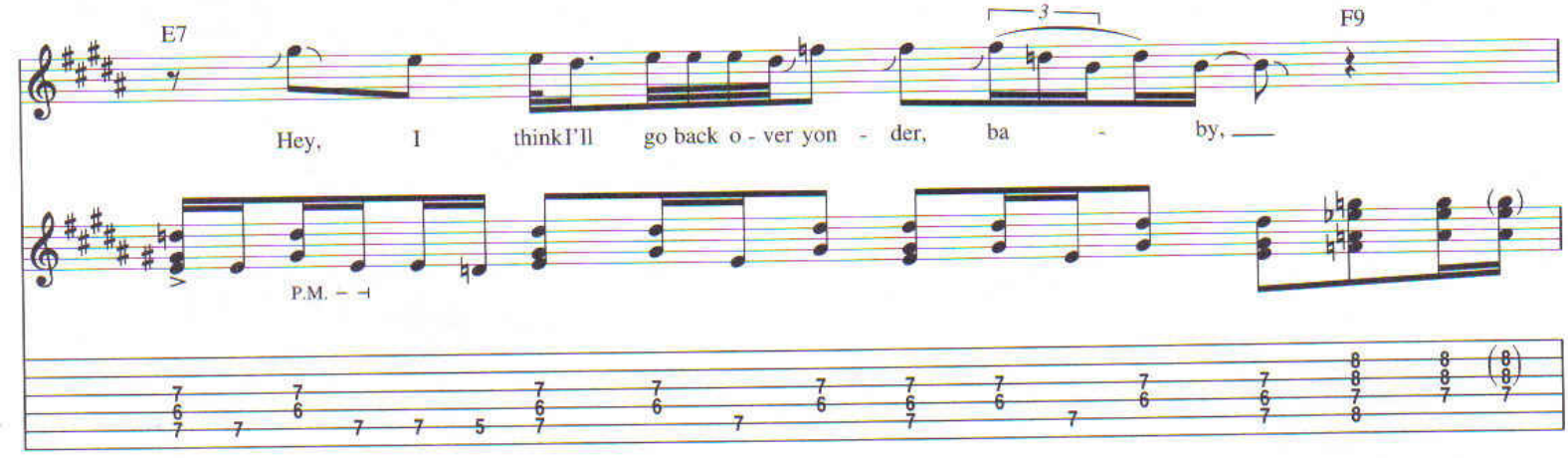

B7
full
tr

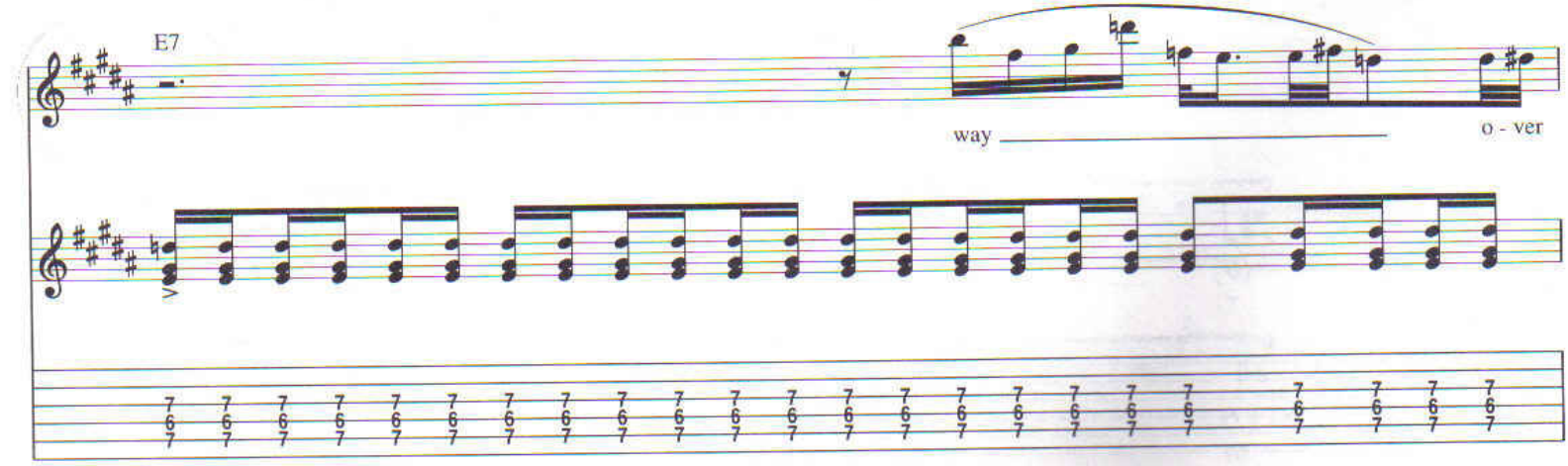
Verse

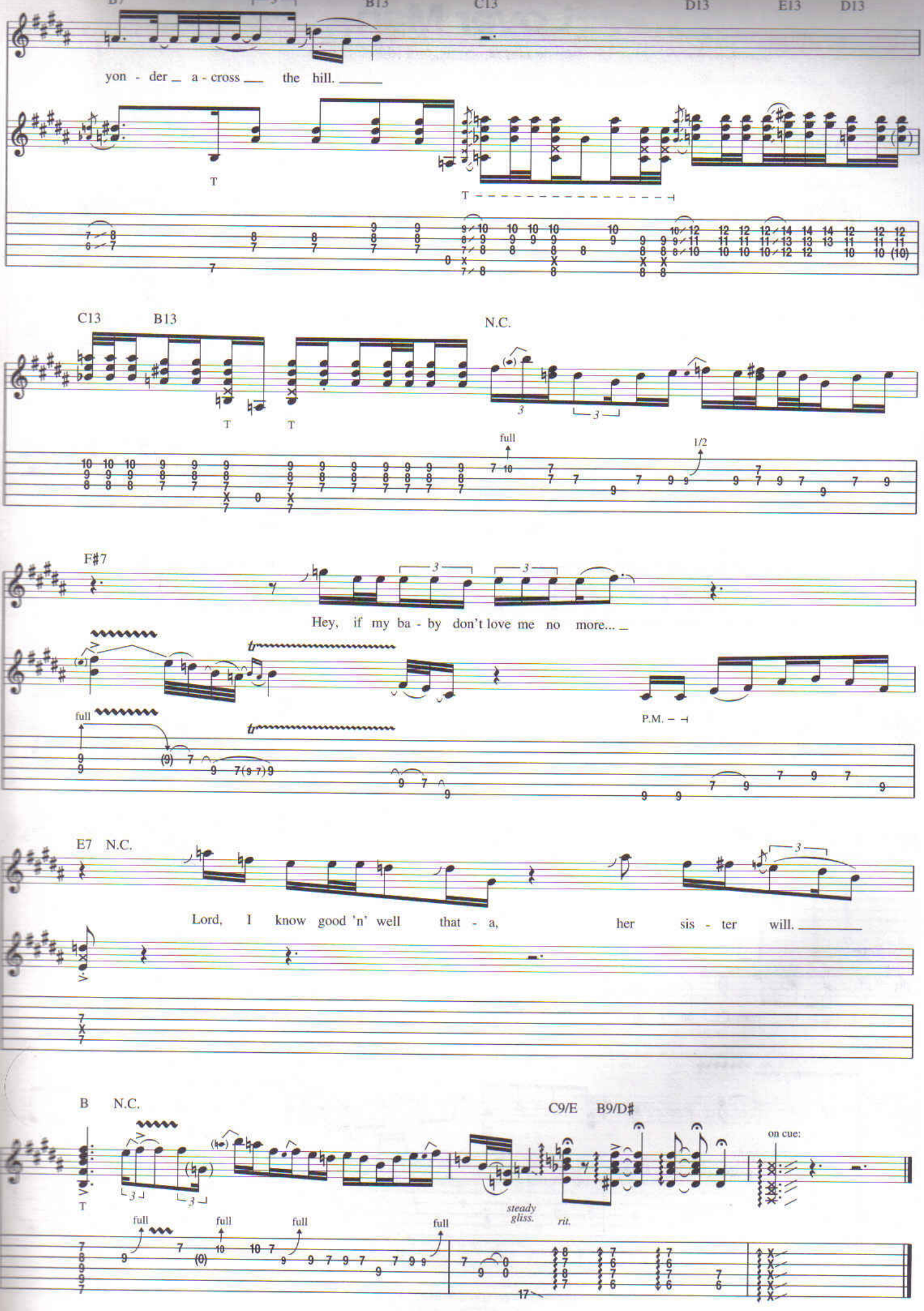

B7
3. Hey, I be-lieve I'll go back o - ver yon - der,
tr
T
full


E7
B7
way back o - ver yon - der a - cross_the hill.


B7
C13
B9
C9
C♯9
D9
D♯9


E7
F9
Hey, I think I'll go back o - ver yon - der, ba - by,
P.M.


E7
way
o - ver

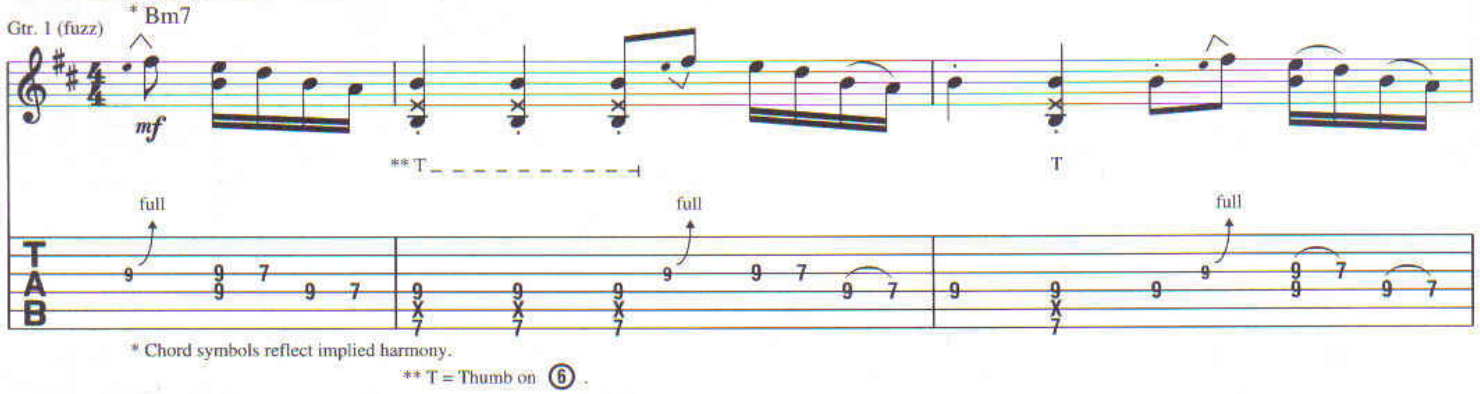

B13
C13
D13
E13
D13
yon - der _ a - cross __ the hill. _____
T
T
C13
B13
N.C.
T
T
full
1/2
F♯7
Hey, if my ba - by don't love me no more... _
full
P.M. – ⊣
E7 N.C.
Lord, I know good 'n' well that - a, her sis - ter will. _____
B N.C.
C9/E
B9/D♯
on cue:
T
full
full
full
full
steady gliss.
rit.

Lover Man

Words and Music by Jimi Hendrix

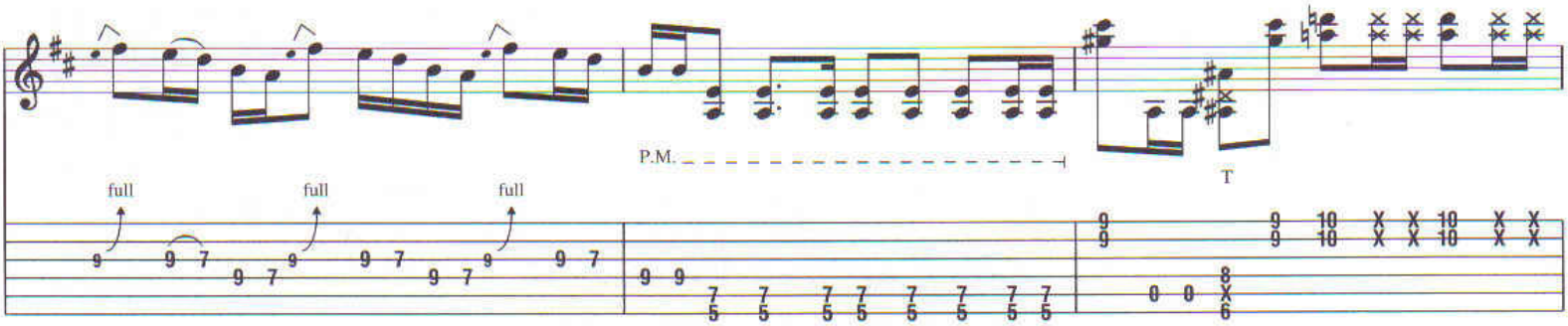
Intro

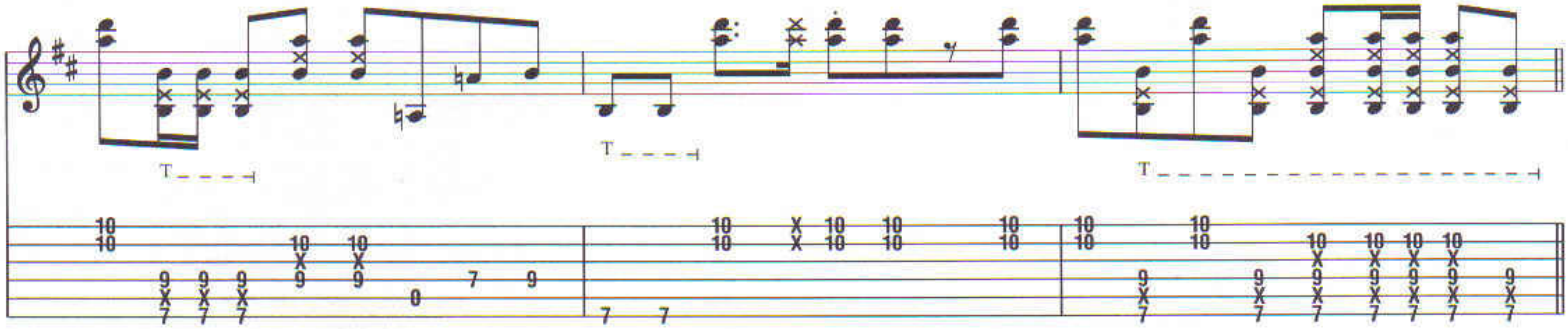
Moderately Fast ♩ = 153



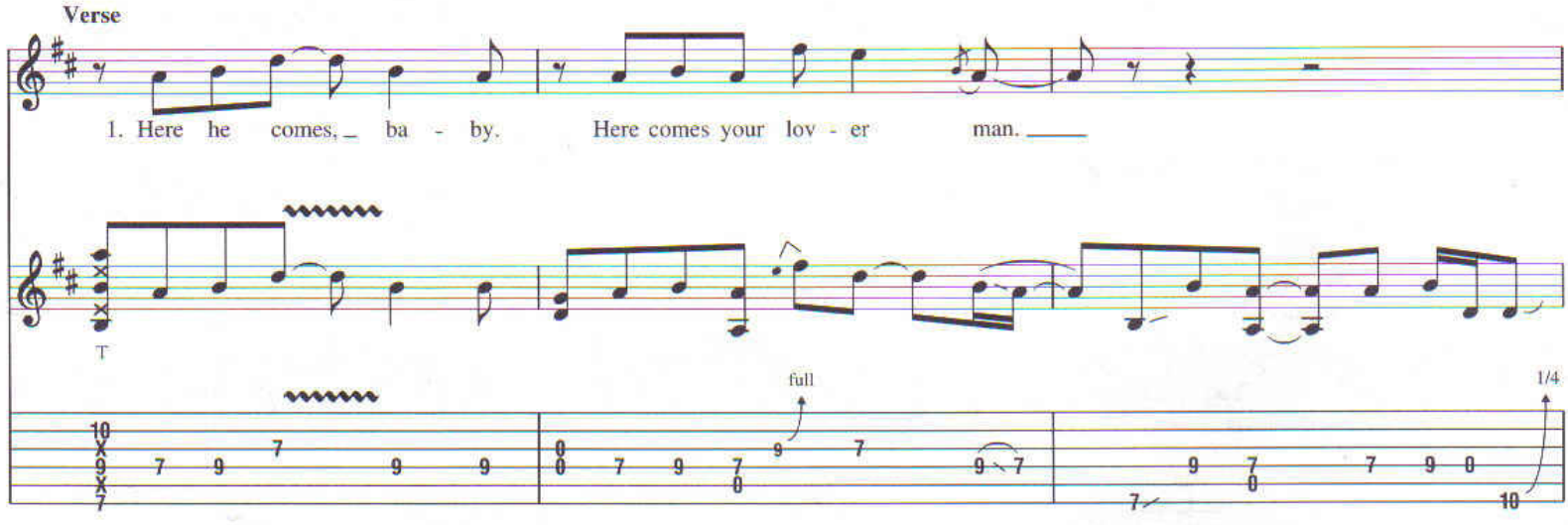
* Chord symbols reflect implied harmony.

** T = Thumb on ⑥.





Verse



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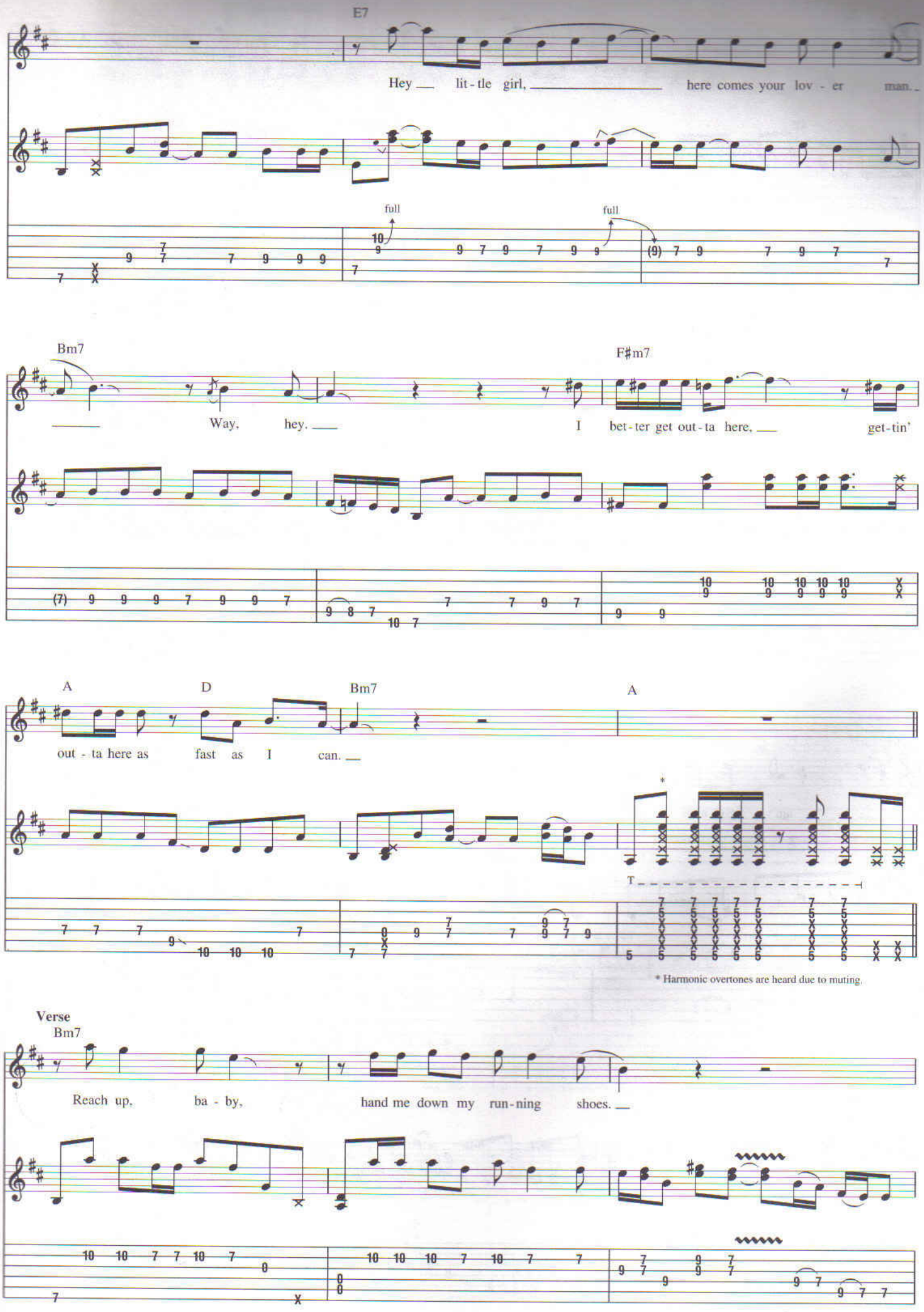
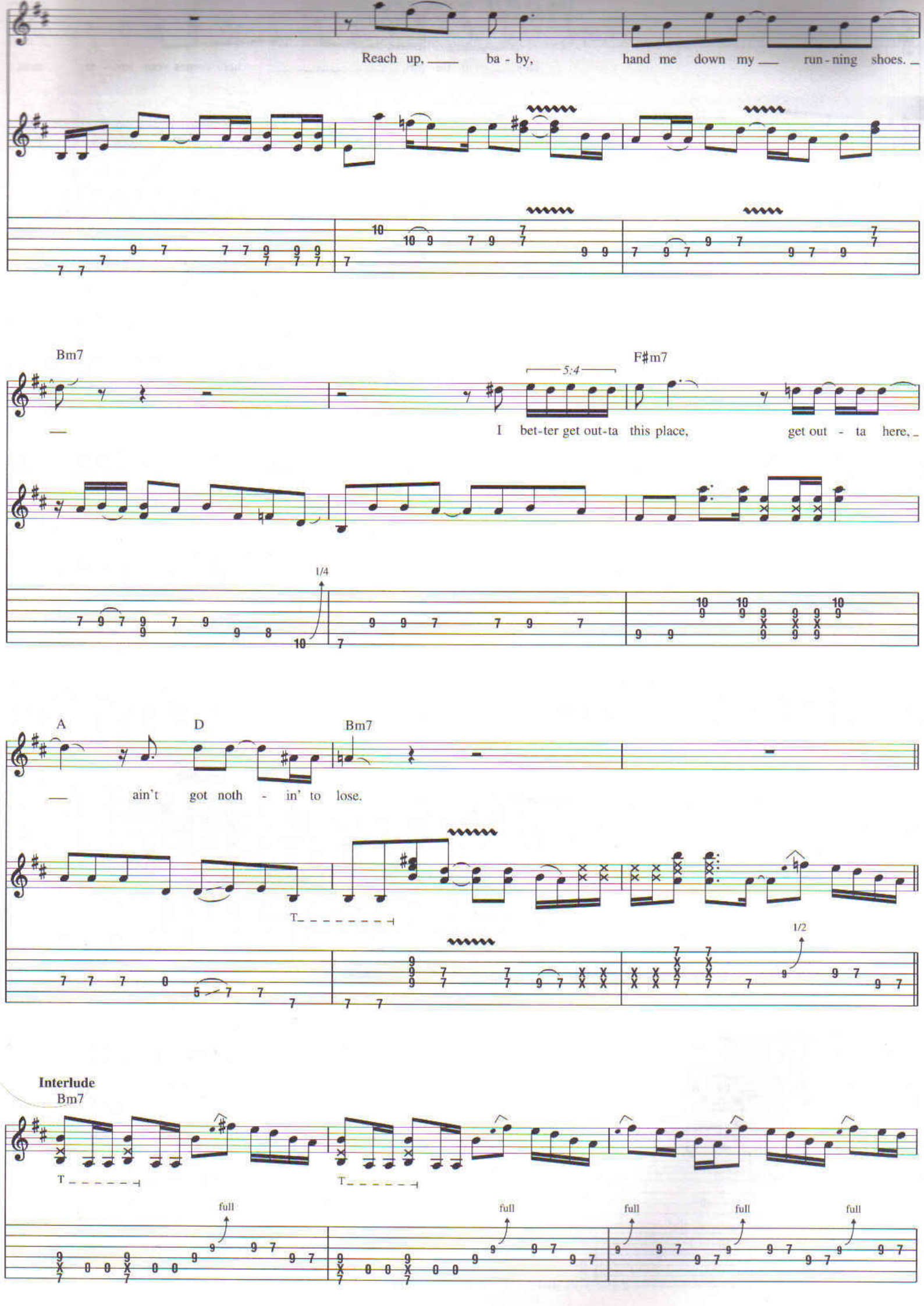
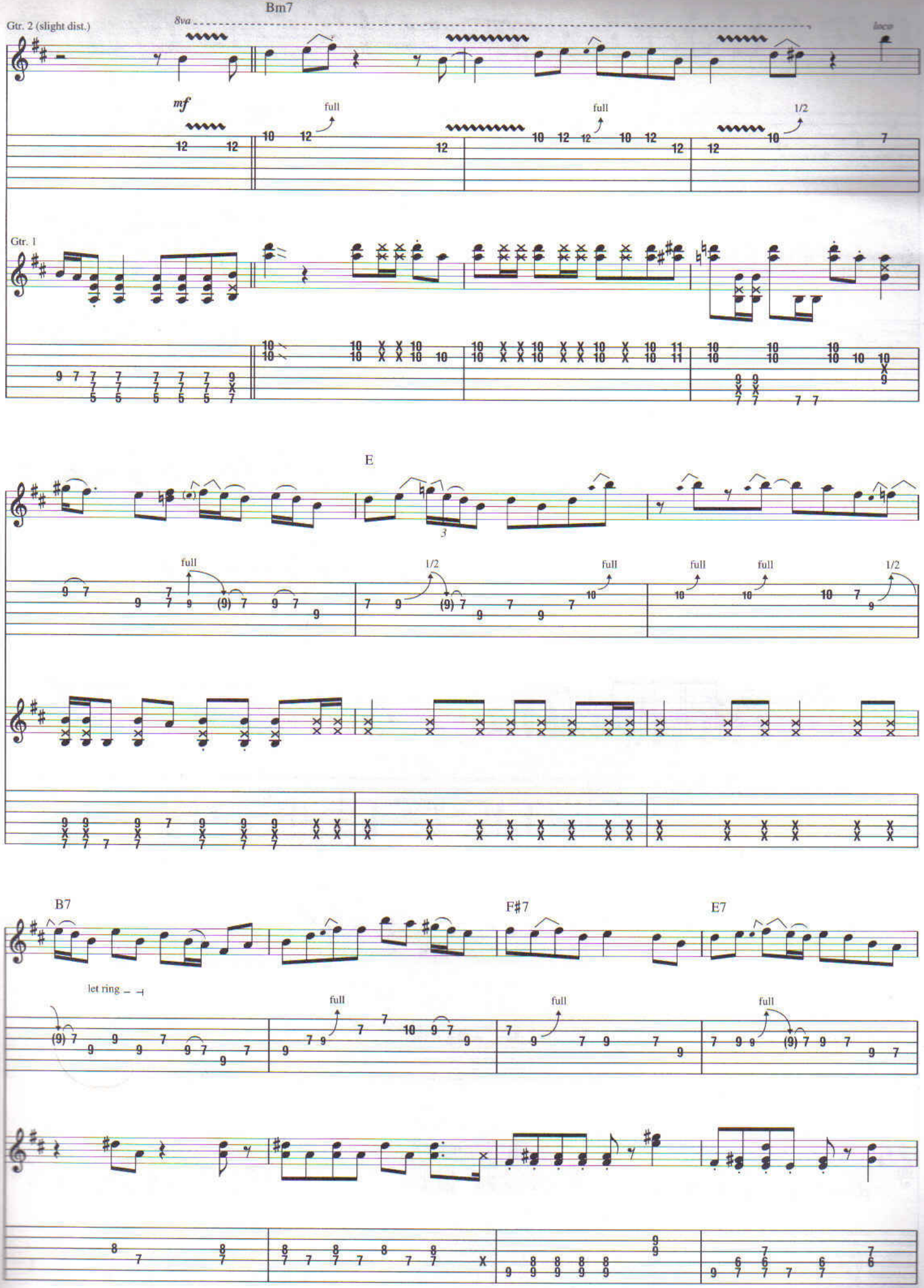
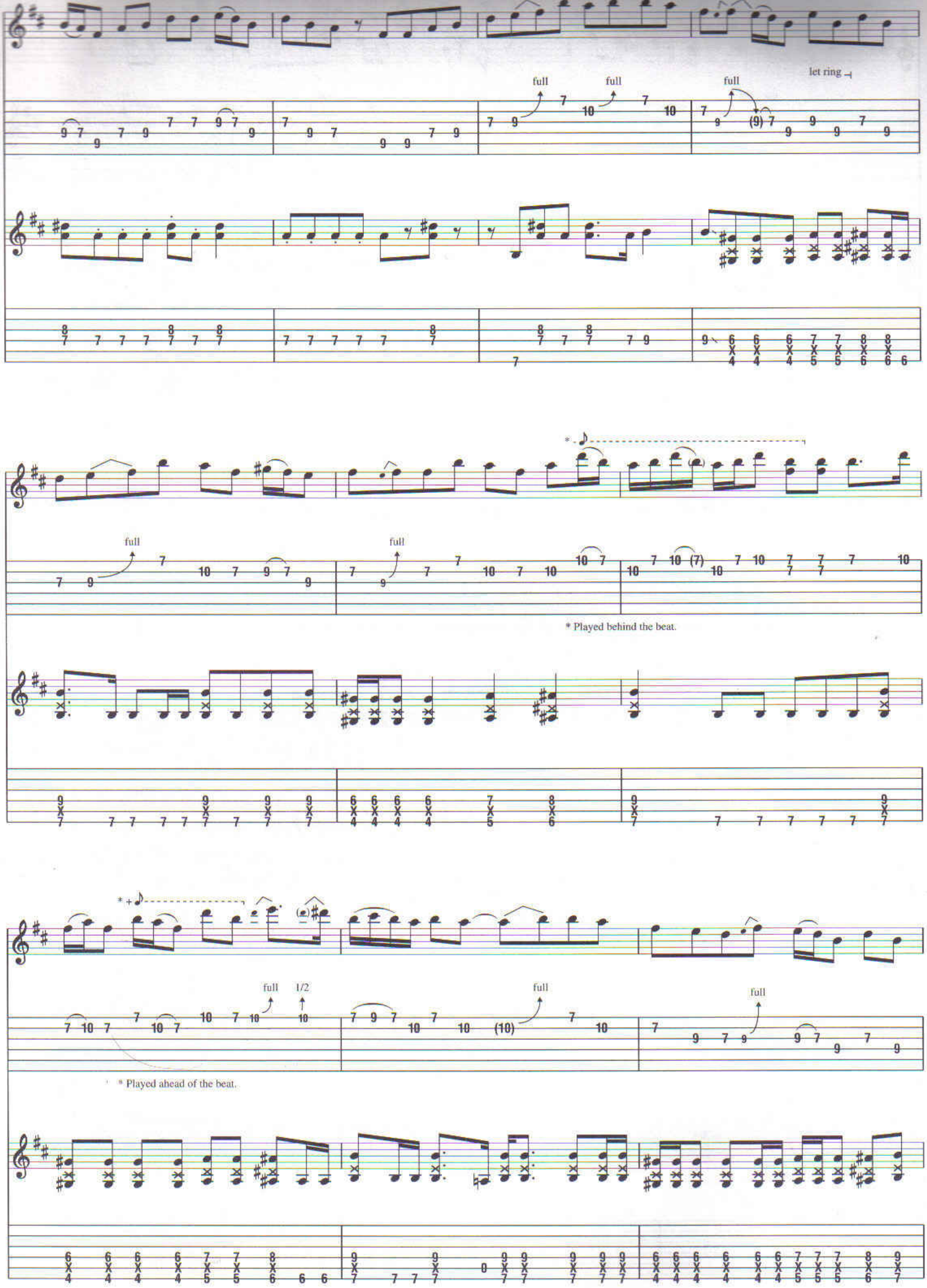
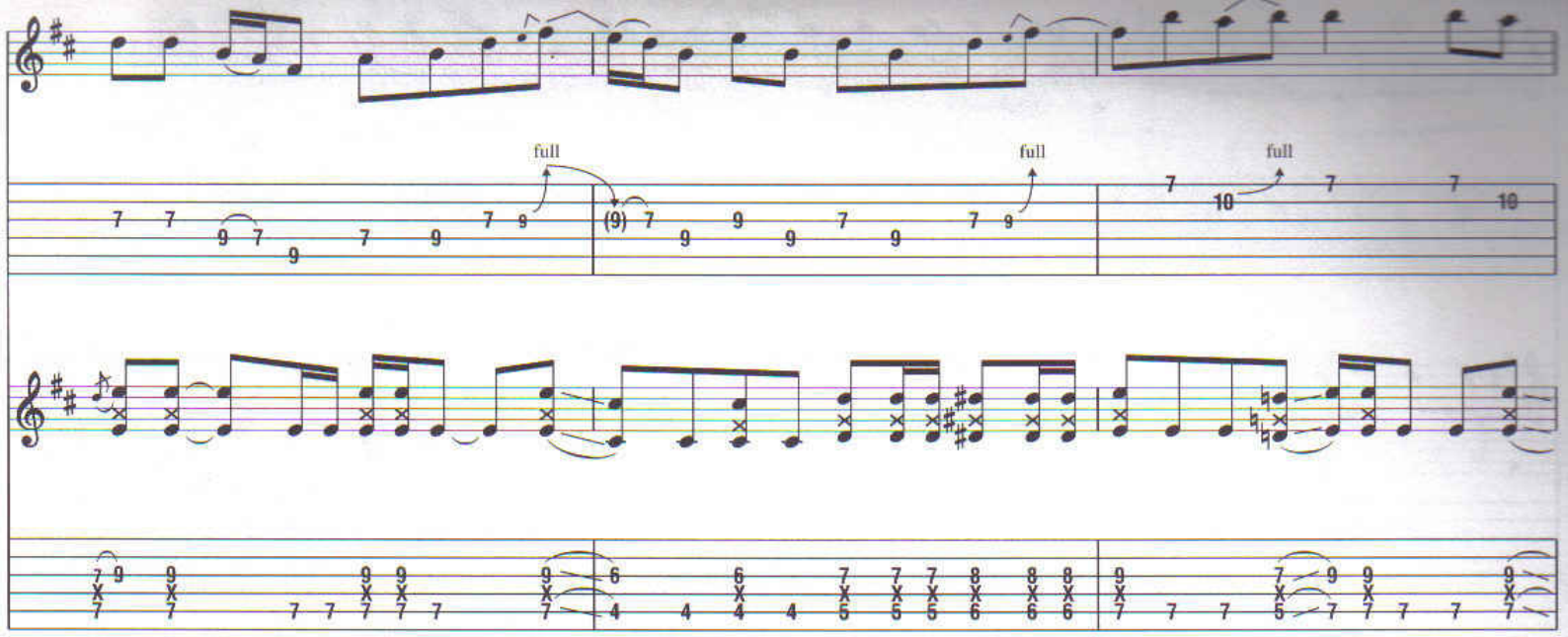
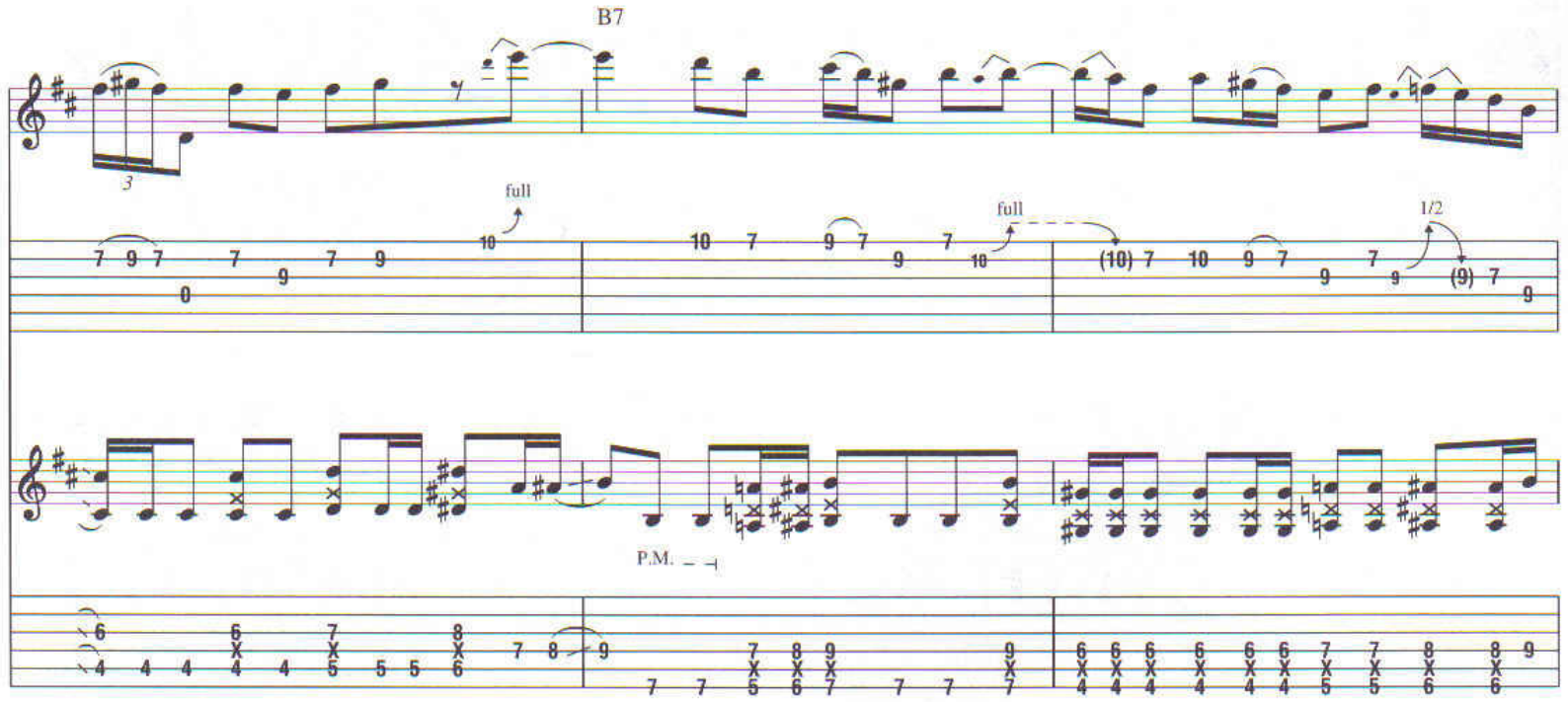

E7
Hey lit-tle girl, here comes your lov-er man.
full
full
Bm7
F♯m7
Way, hey.
I bet-ter get out-ta here, get-tin'
A
D
Bm7
A
out-ta here as fast as I can.
T
* Harmonic overtones are heard due to muting.
Verse
Bm7
Reach up, ba-by, hand me down my run-ning shoes.

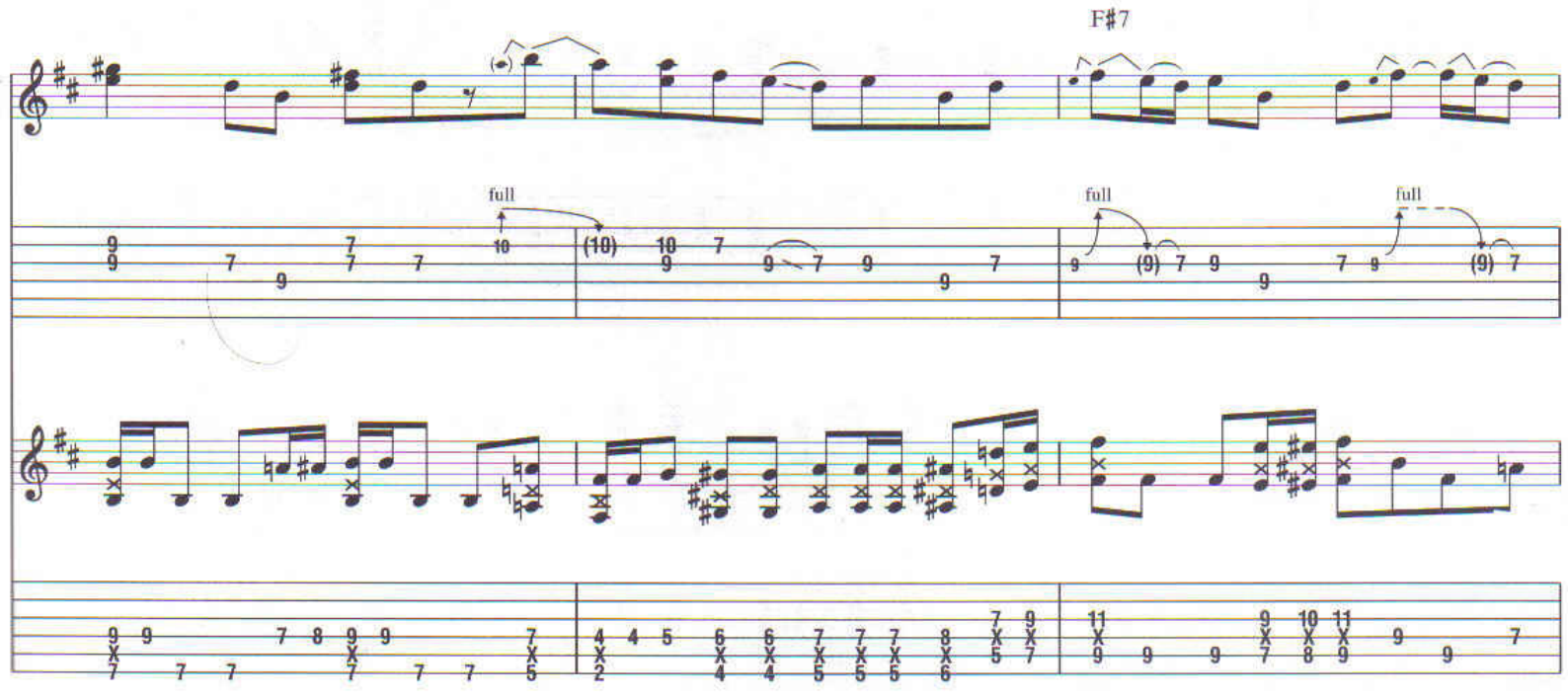

Reach up, ba - by, hand me down my run - ning shoes.
Bm7
F♯m7
5:4
I bet-ter get out-ta this place, get out - ta here,
1/4
A
D
Bm7
ain't got noth - in' to lose.
T
1/2
Interlude
Bm7
T
T
full
full
full
full
full

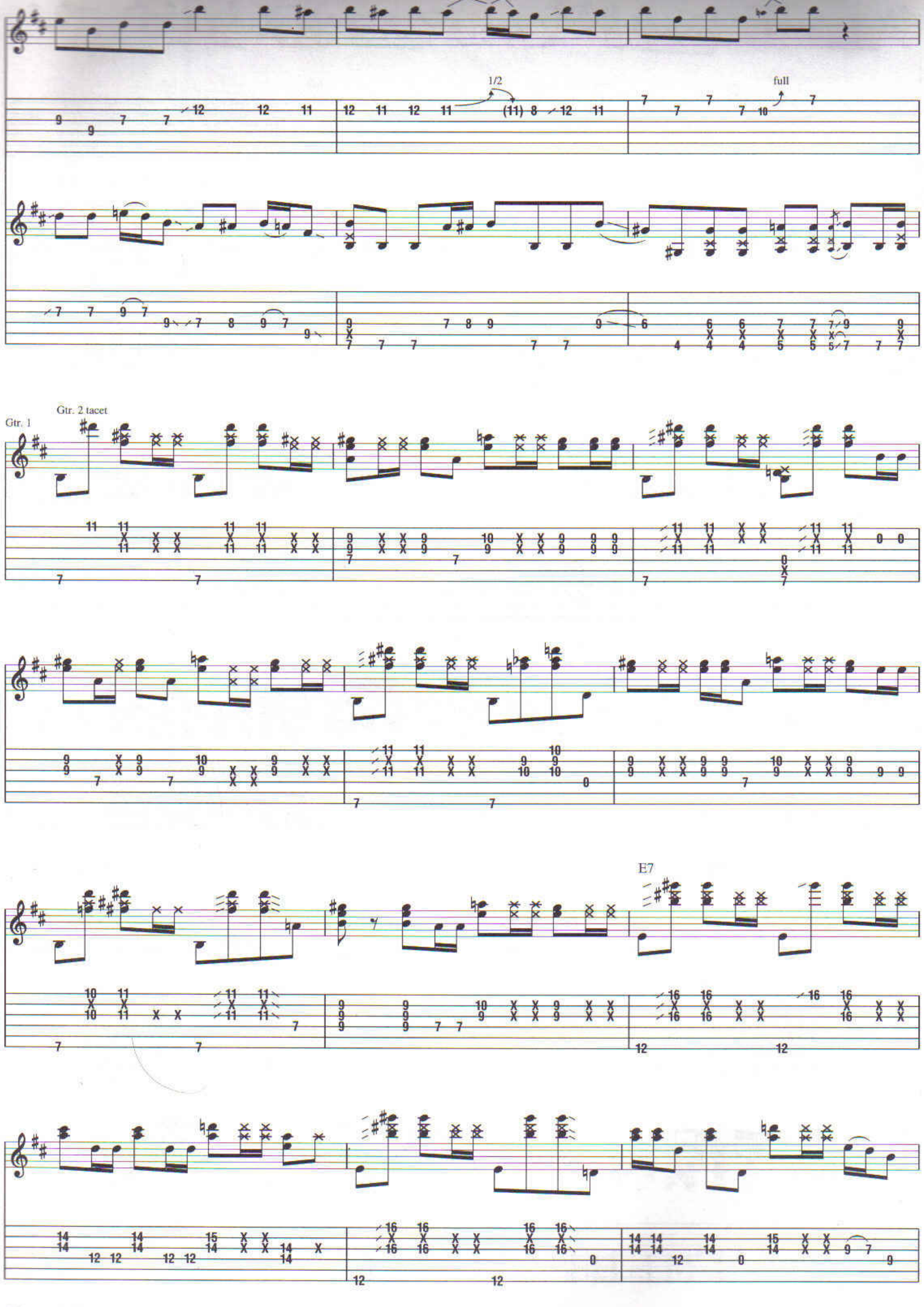

Bm7
Gtr. 2 (slight dist.)
8va
loco
mf
full
full
1/2
Gtr. 1
E
full
1/2
full
full
full
1/2
B7
F♯7
E7
let ring
full
full
full

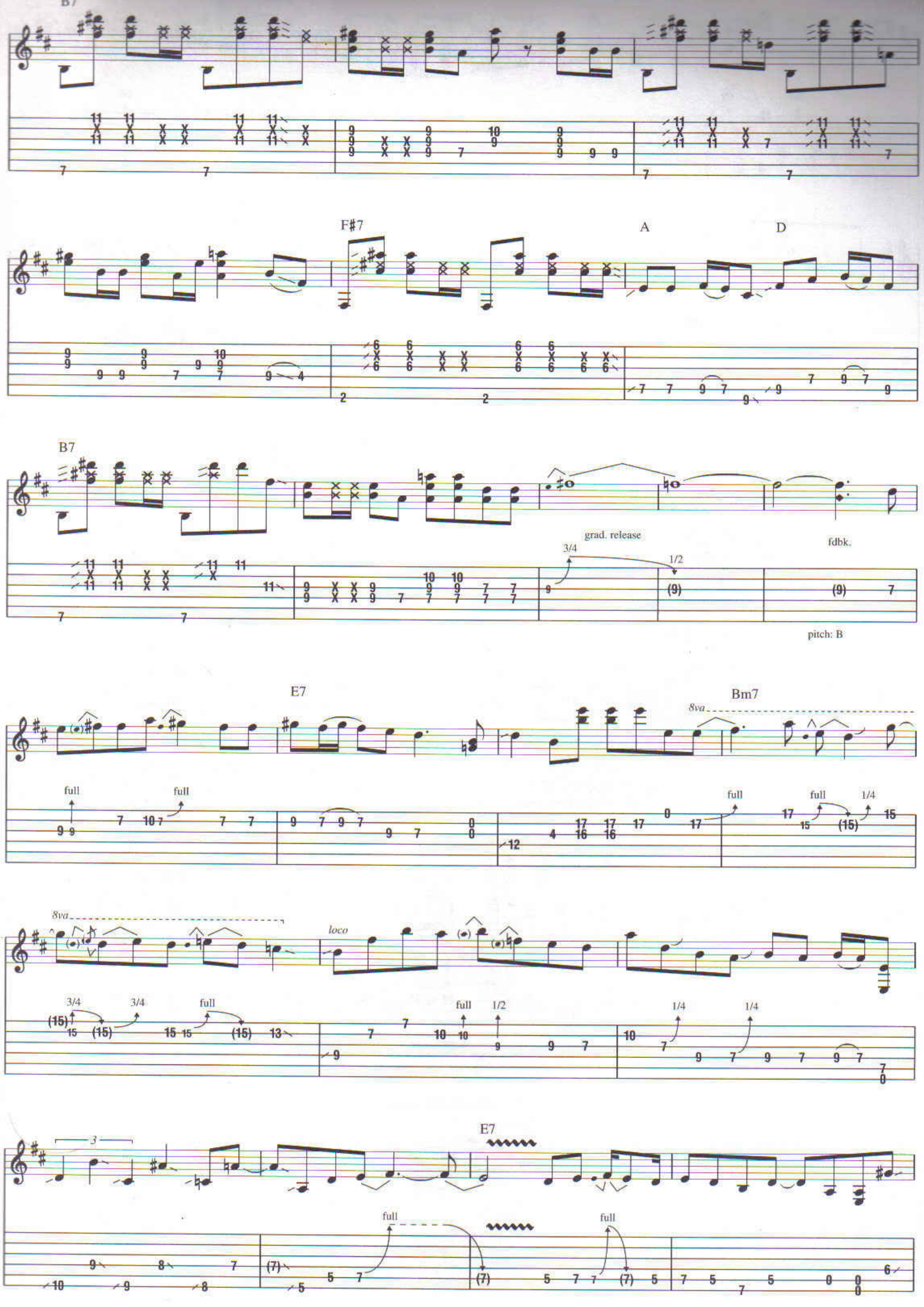

let ring
full
full
full
full
full
* Played behind the beat.
full
1/2
full
full
* Played ahead of the beat.

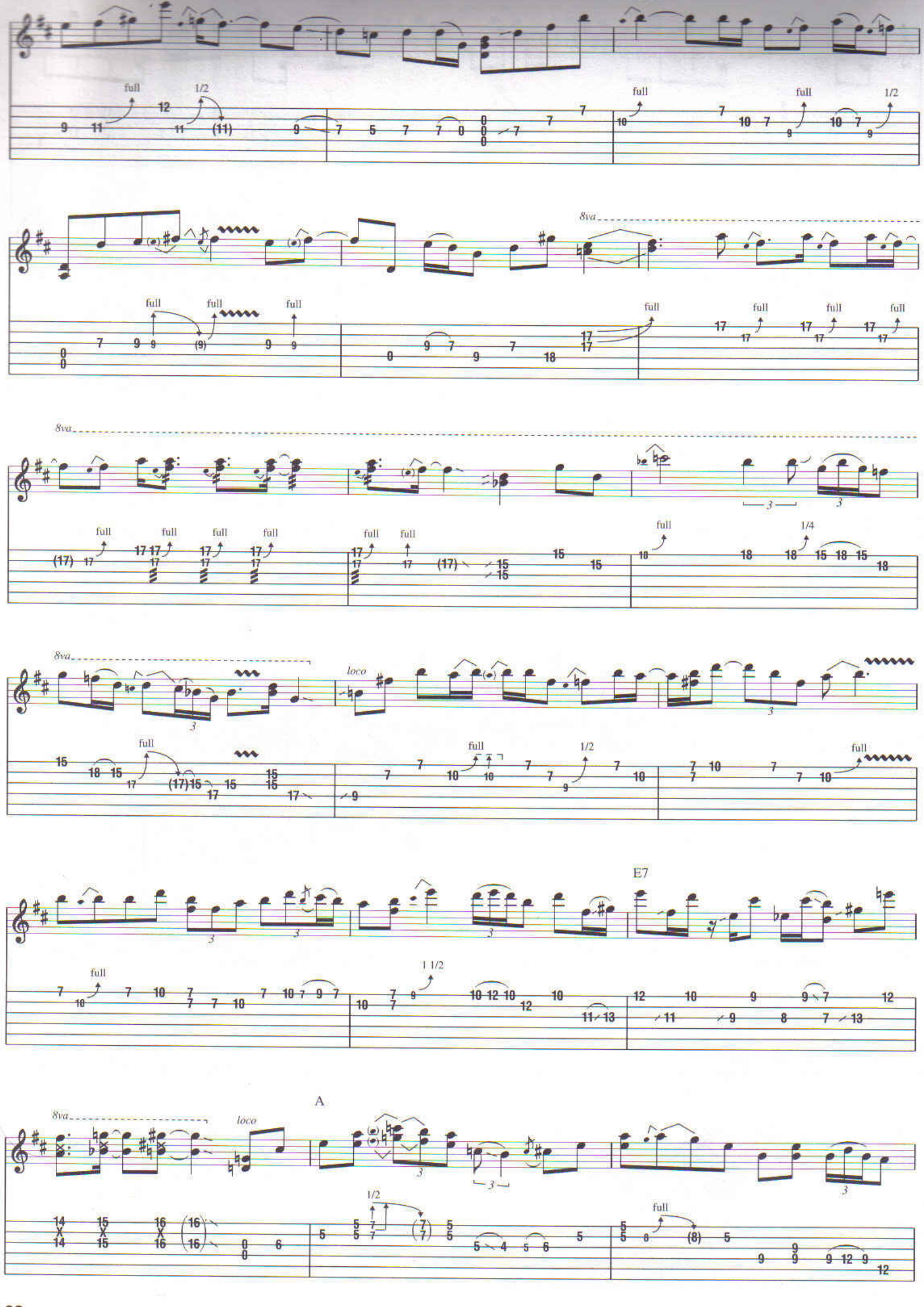

full
full
full

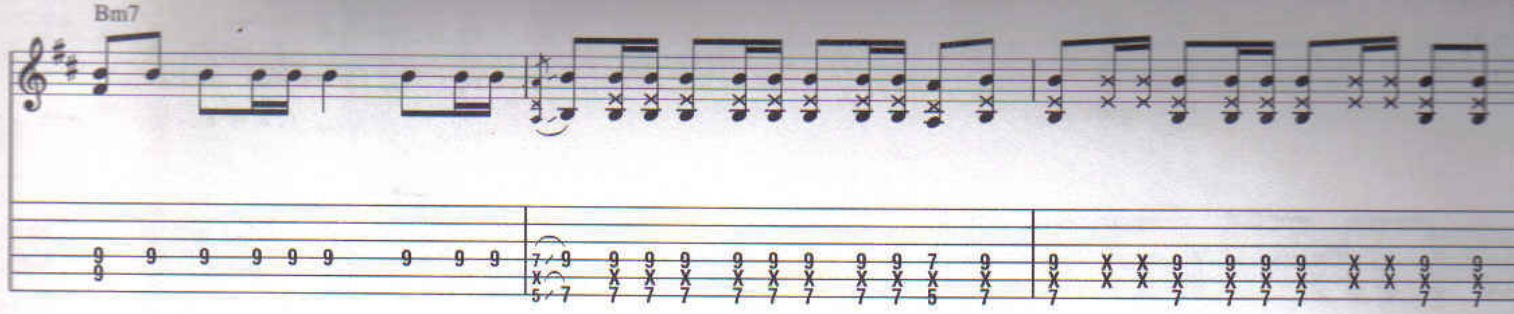

B7
full
full
1/2
P.M.

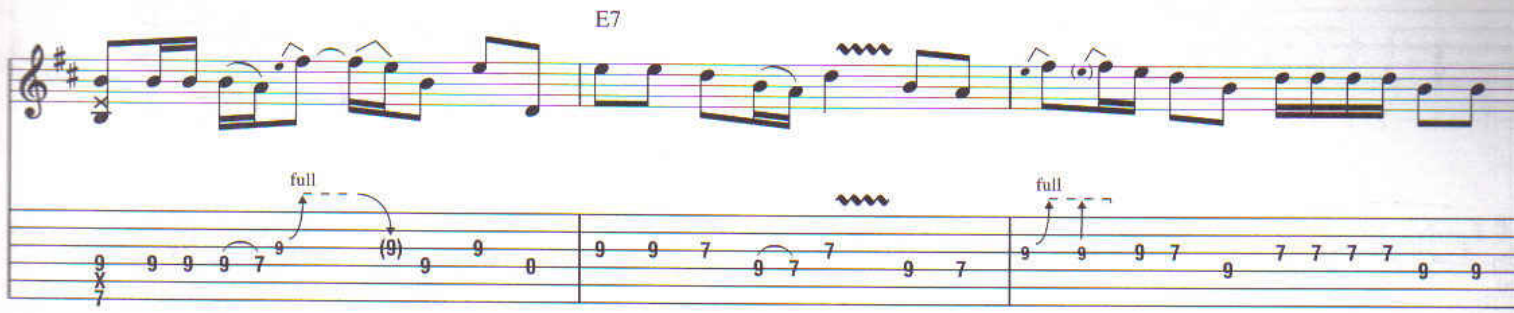

F#7
full
full
full


1/2
full
Gtr. 2 tacet
Gtr. 1
E7

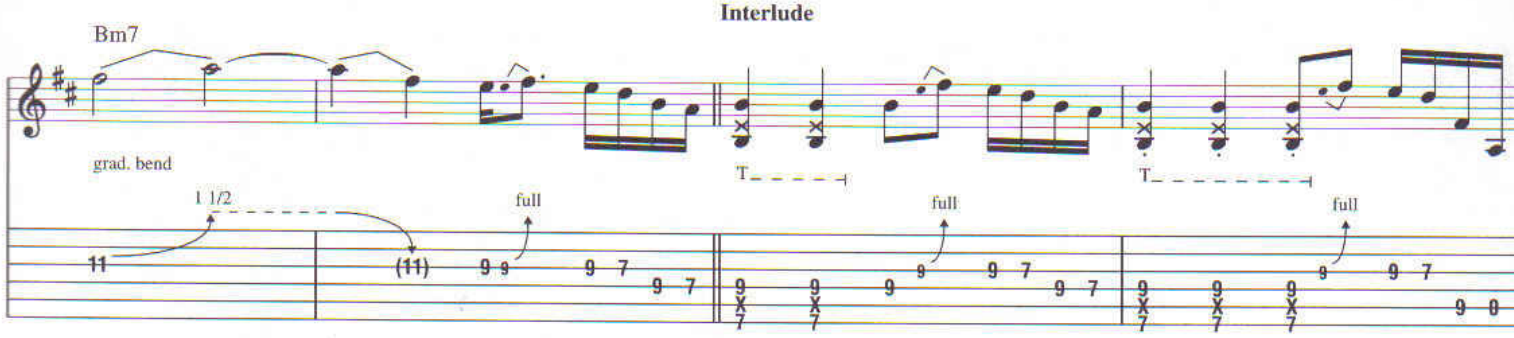

B7
F#7
A
D
B7
grad. release
fdbk.
3/4
1/2
pitch: B
E7
Bm7
8va
full
full
full
full
1/4
8va
loco
3/4
3/4
full
full
1/2
1/4
1/4
E7
3
full
full


full
1/2
8va
loco
E7
1 1/2
A
1/4

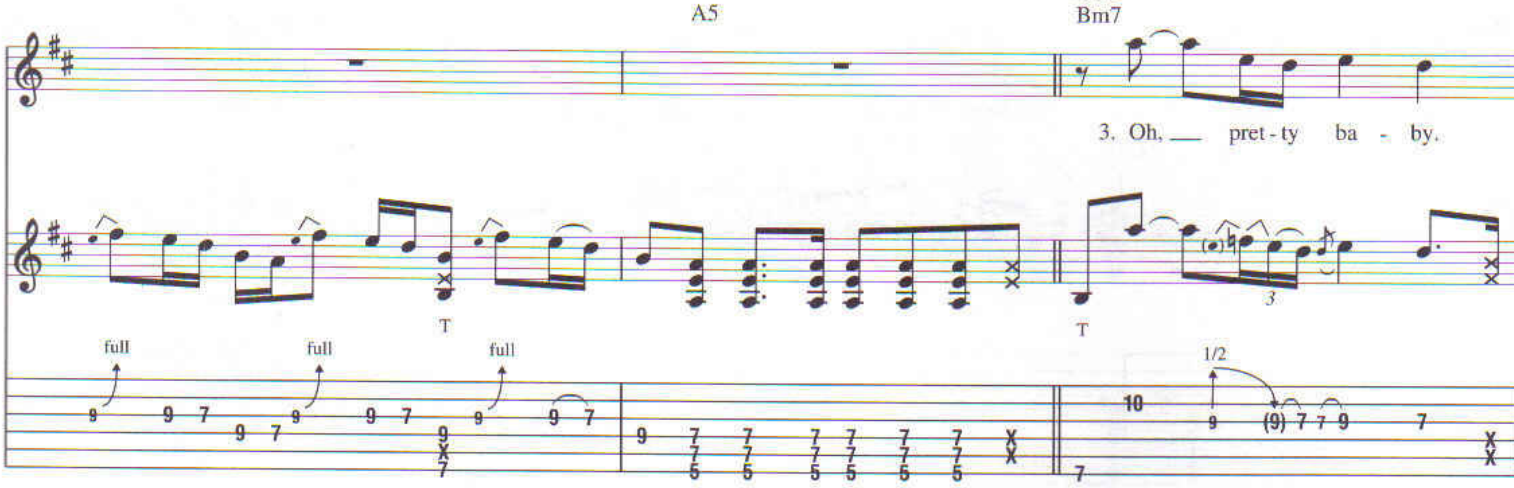


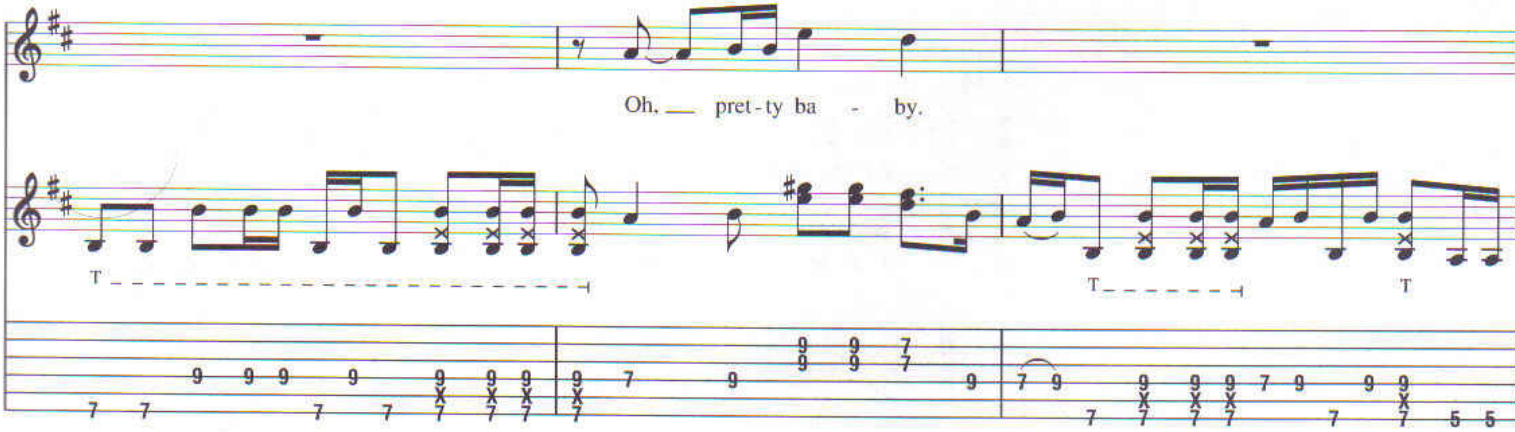


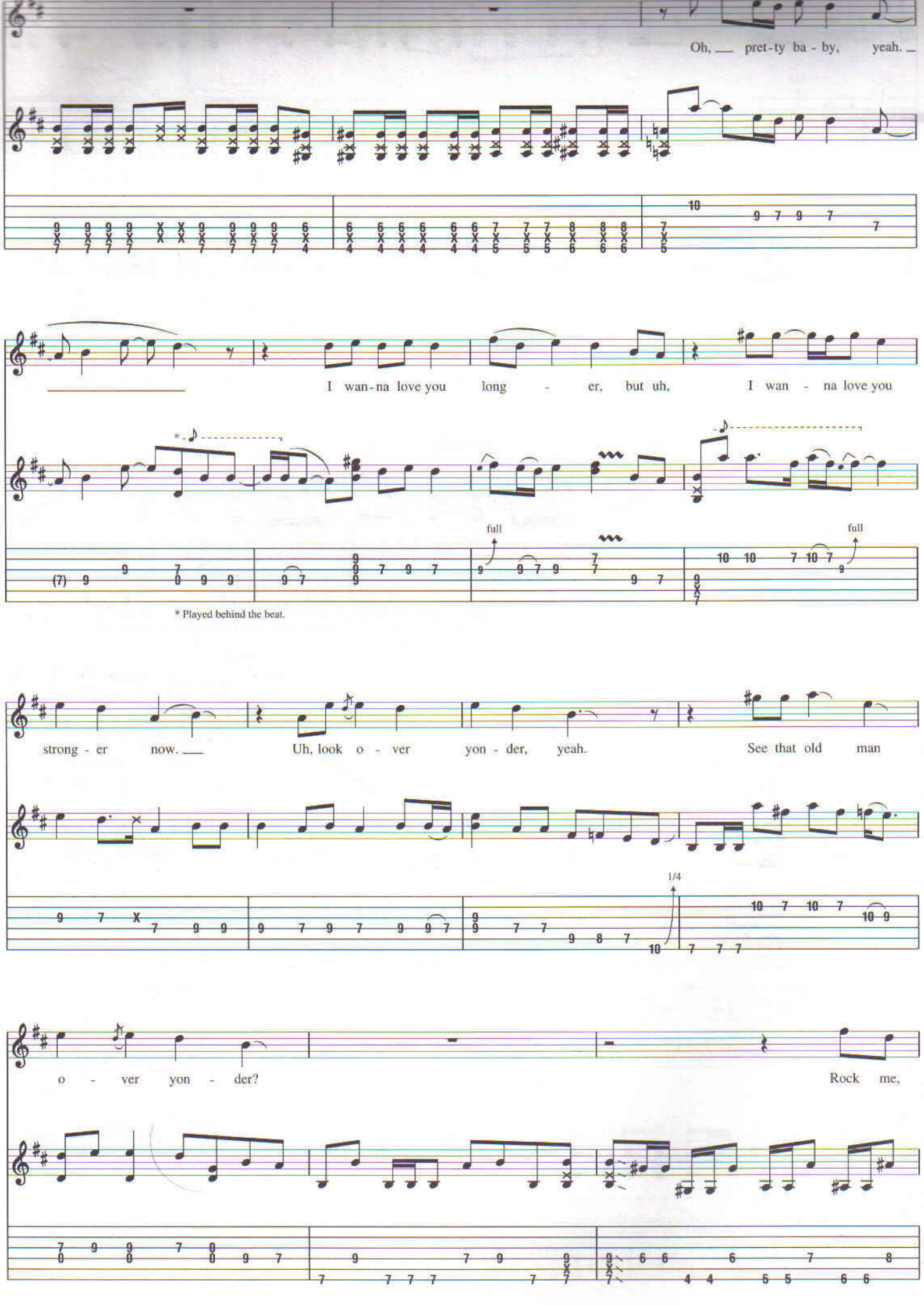
Interlude

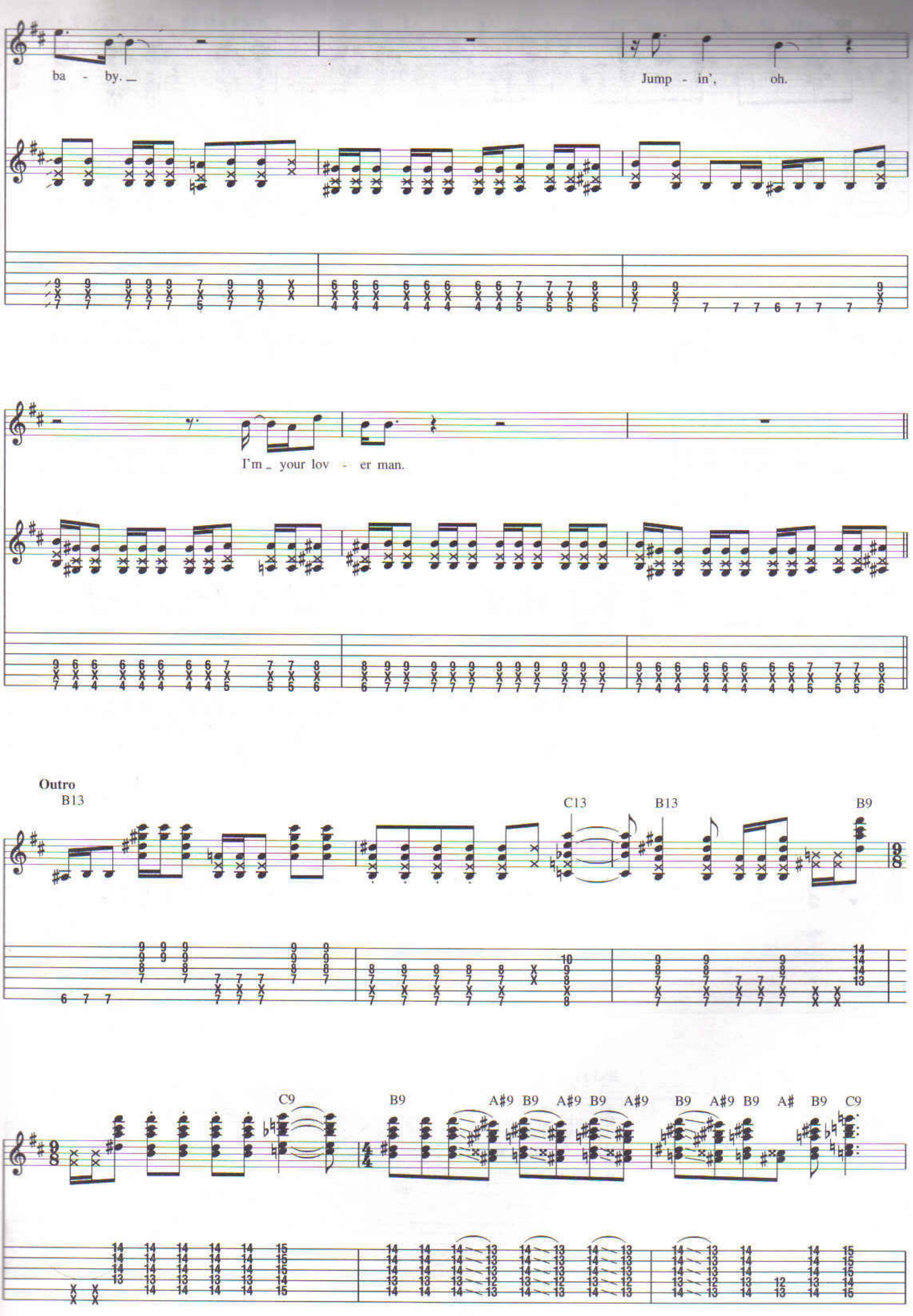


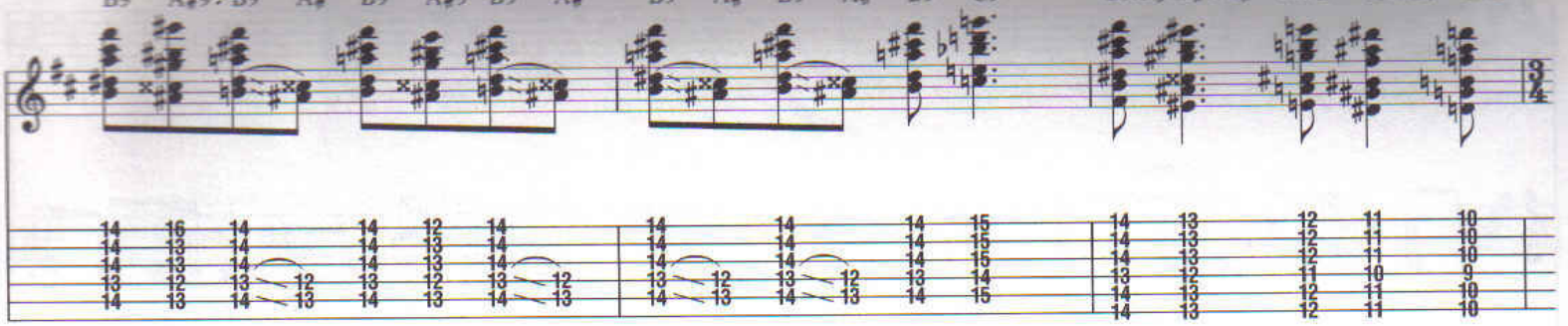
Verse





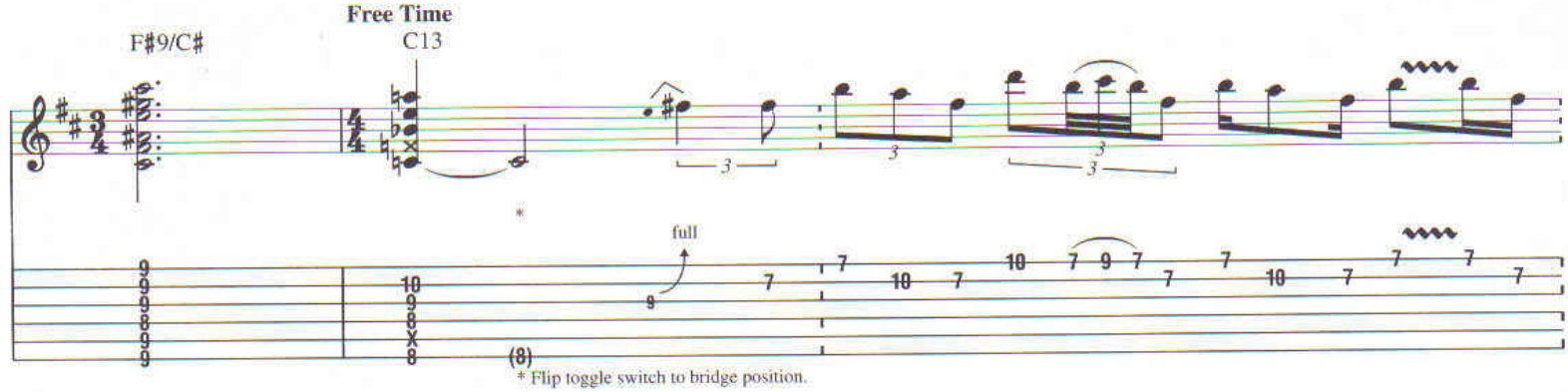

Oh, pret-ty ba - by, yeah.
I wan-na love you long - er, but uh, I wan - na love you
full
full
* Played behind the beat.
strong - er now. Uh, look o - ver yon - der, yeah. See that old man
1/4
o - ver yon - der? Rock me,


ba - by.
Jump - in', oh.
I'm your lov - er man.
Outro
B13
C13
B13
B9
C9
B9
A#9 B9 A#9 B9 A#9
B9 A#9 B9 A# B9 C9

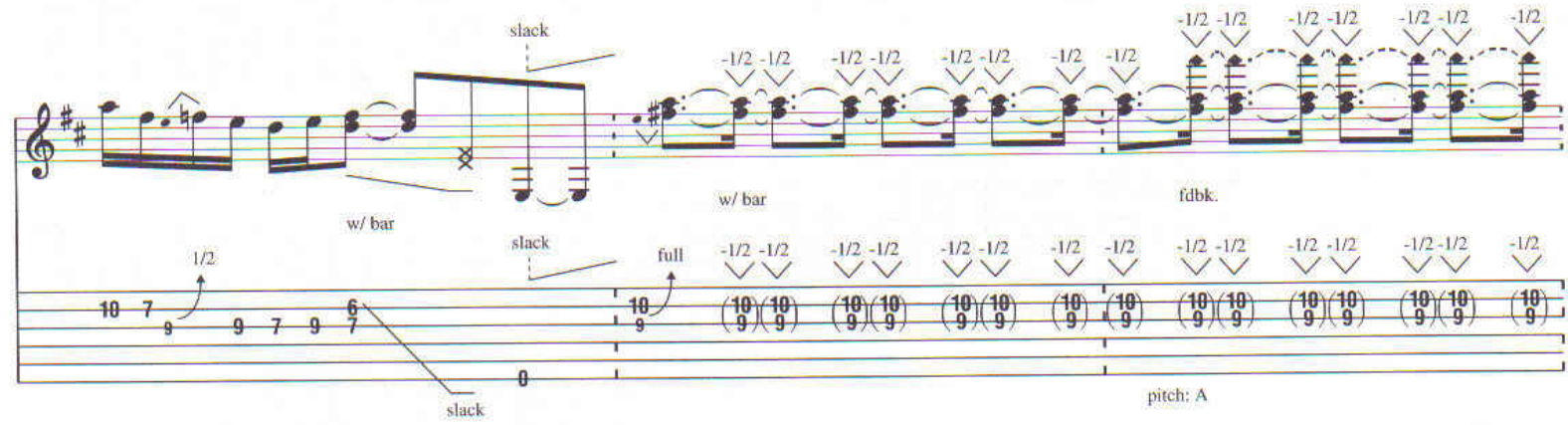


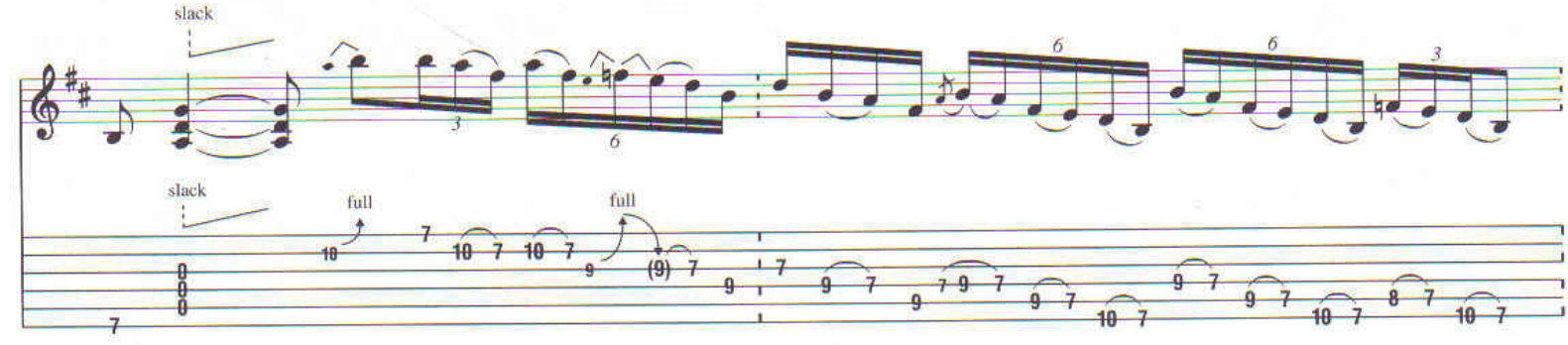
Free Time

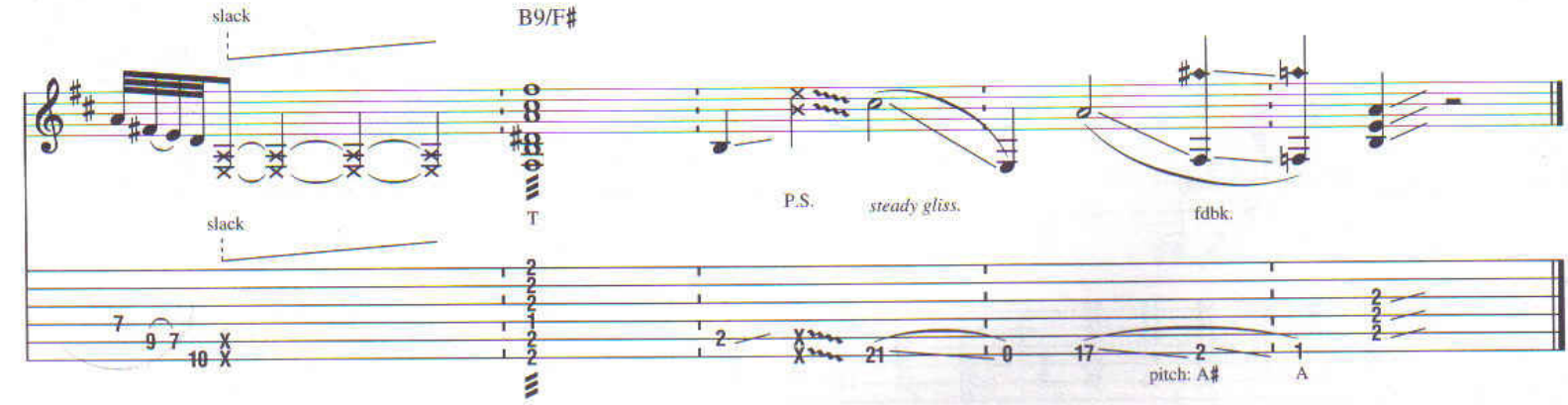
F♯9/C♯ C13



* Flip toggle switch to bridge position.

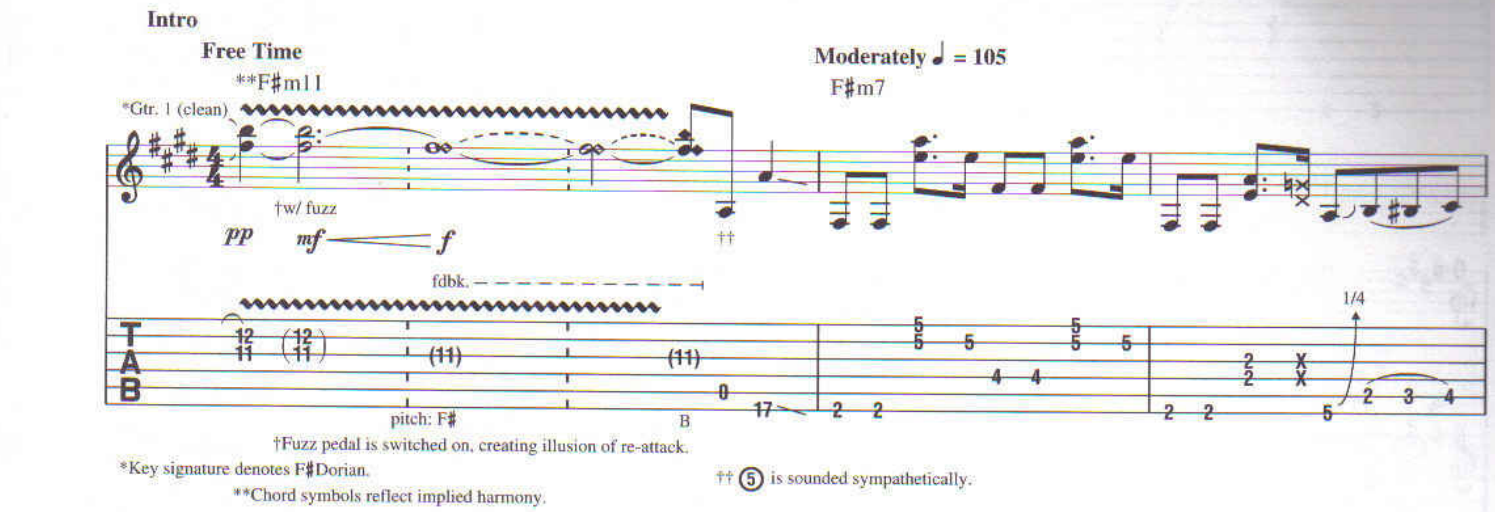


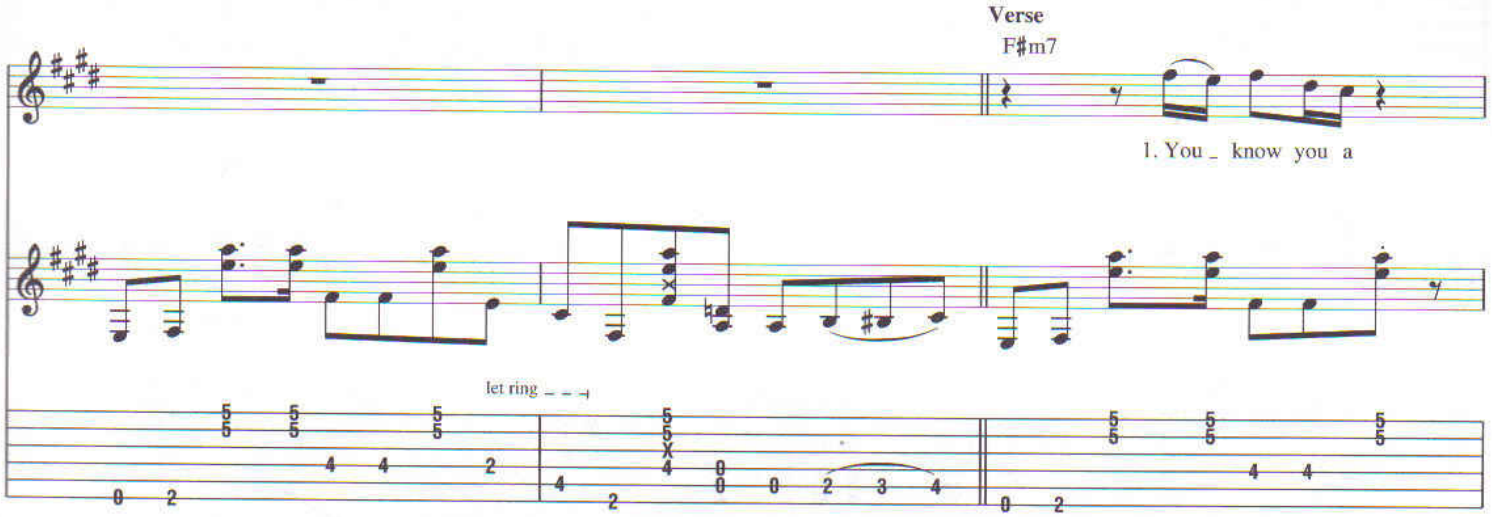


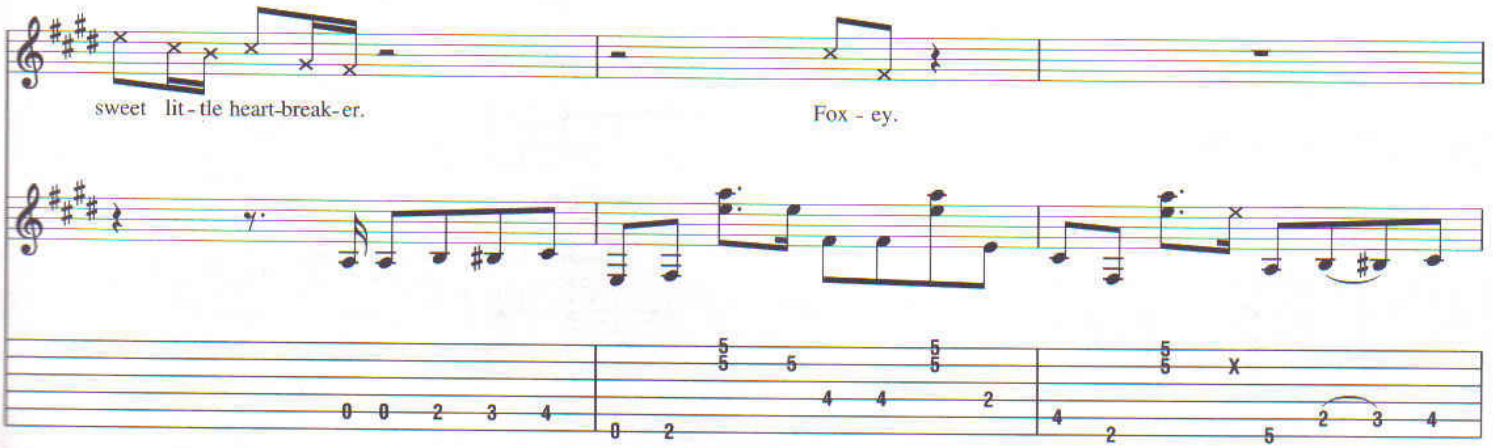


Foxey Lady

Words and Music by Jimi Hendrix







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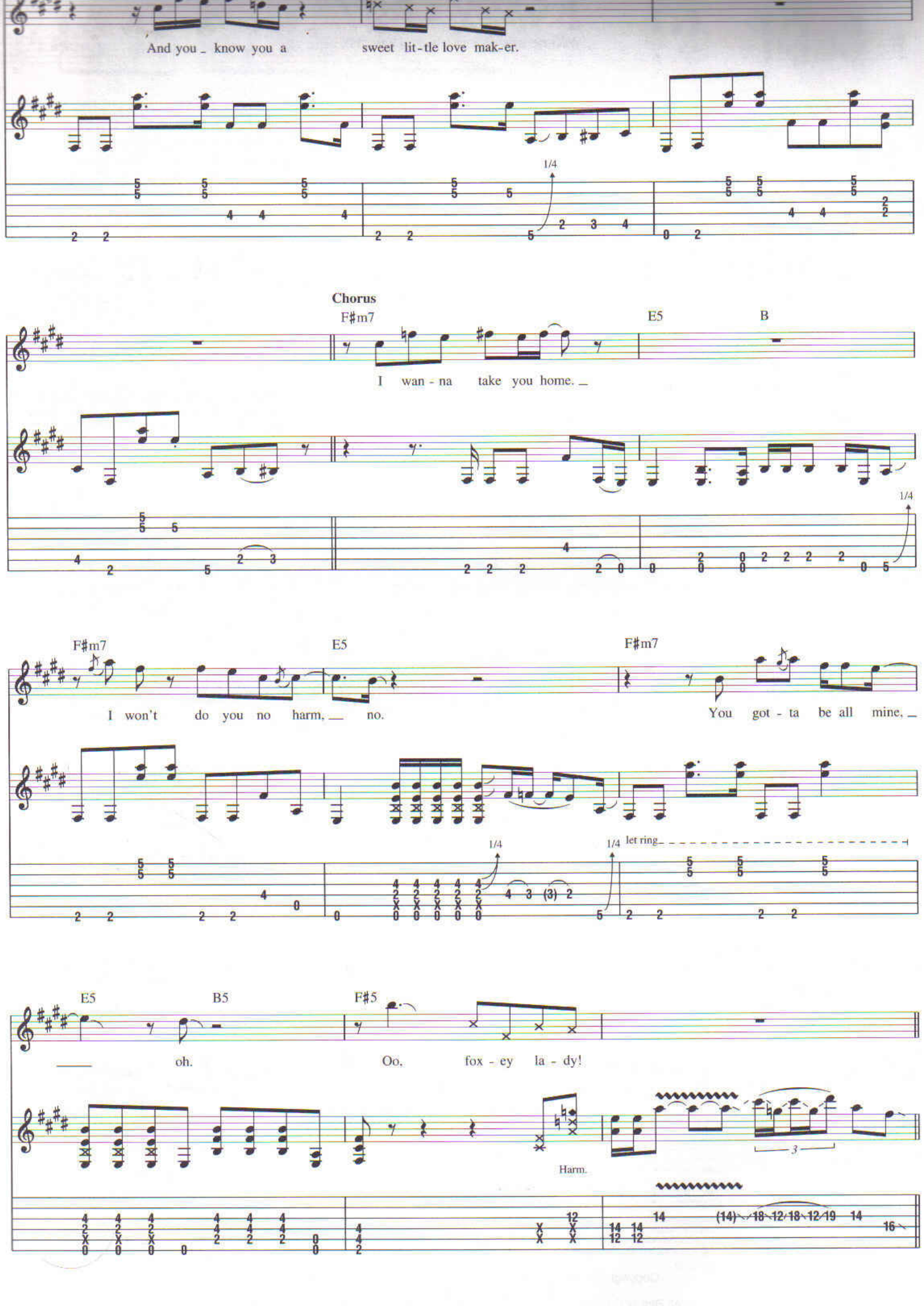
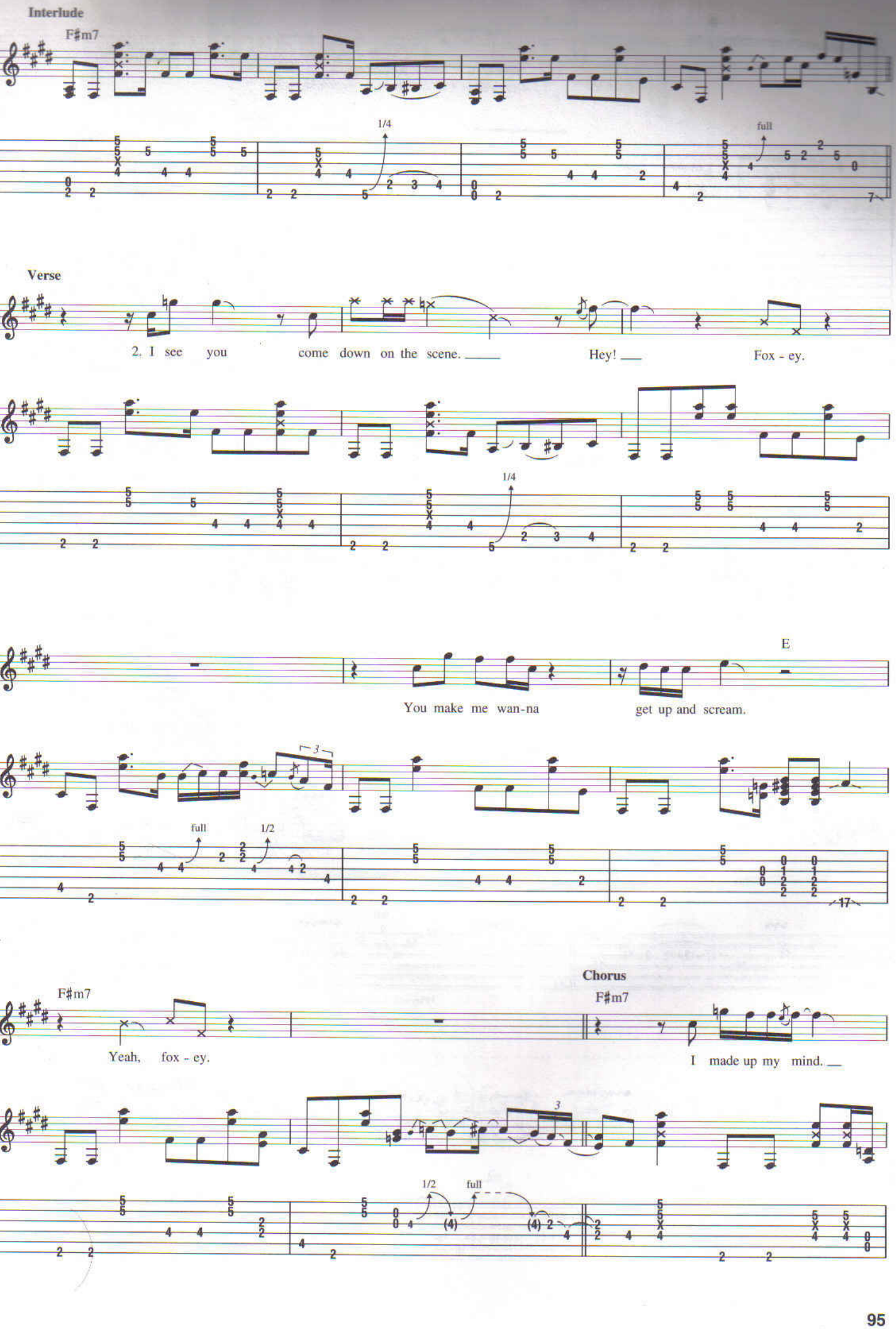

And you _ know you a sweet lit-tle love mak-er.
1/4
Chorus
F♯m7
E5
B
I wan-na take you home. _
1/4
F♯m7
E5
F♯m7
I won't do you no harm, — no.
You got-ta be all mine, _
1/4
1/4
let ring
E5
B5
F♯5
— oh.
Oo, fox-ey la-dy!
Harm.
3


Interlude
F♯m7
1/4
full
Verse
2. I see you come down on the scene. Hey! Fox - ey.
1/4
E
You make me wan-na get up and scream.
3
full
1/2
17
Chorus
F♯m7
F♯m7
Yeah, fox - ey.
I made up my mind.
3
1/2
full
(4)
(4)

I'm tired of wast-in' all my pre-cious time.

1/4 1/4 full 1/2 full full 1/4

F♯m7 E B F♯5

You got to be all mine, _ all mine, fox - ey la - dy.

* fdbk.

pitch: G

* Microphonic fdbk., not caused by string vibration.

Guitar Solo

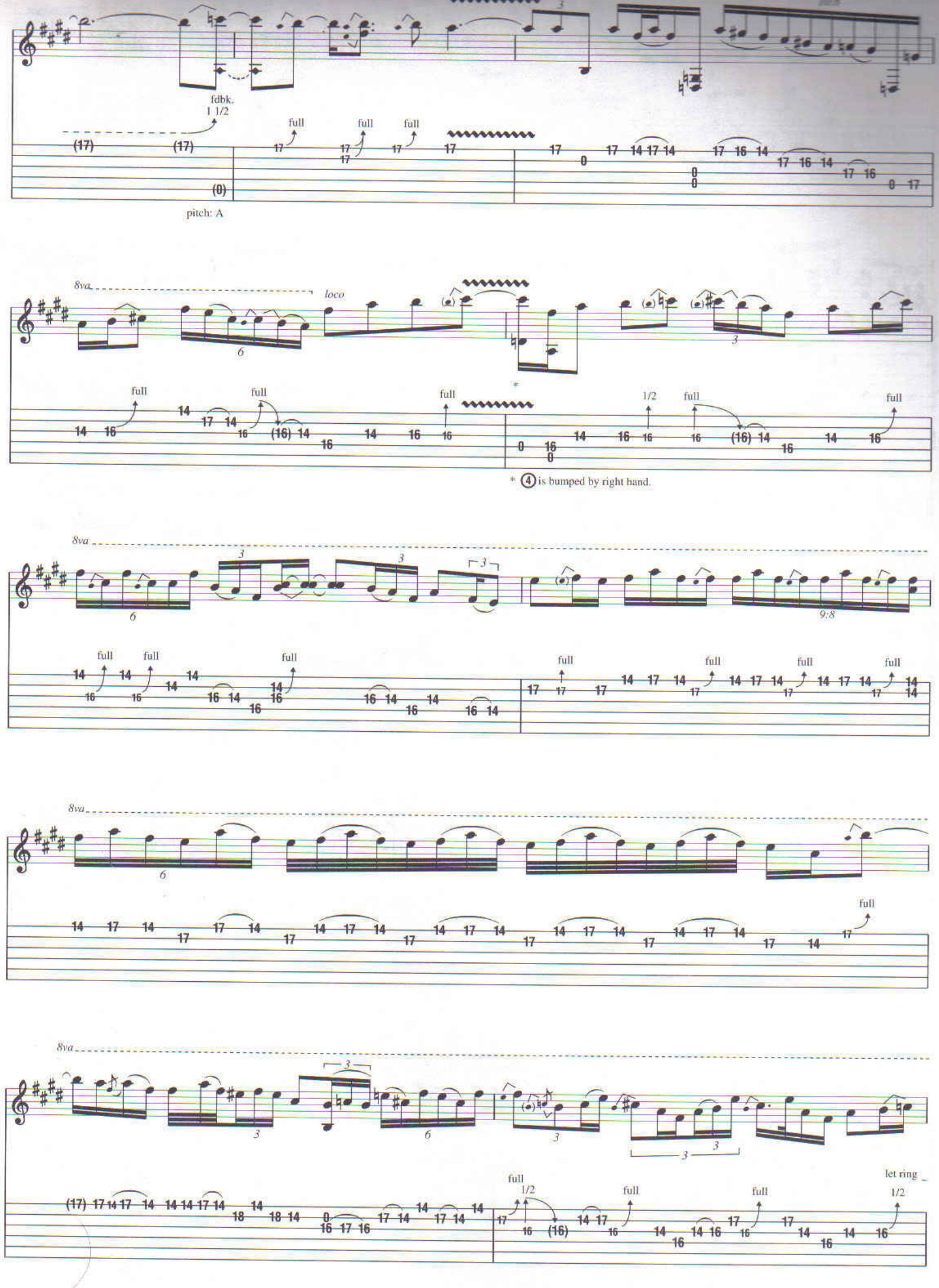
F♯m7

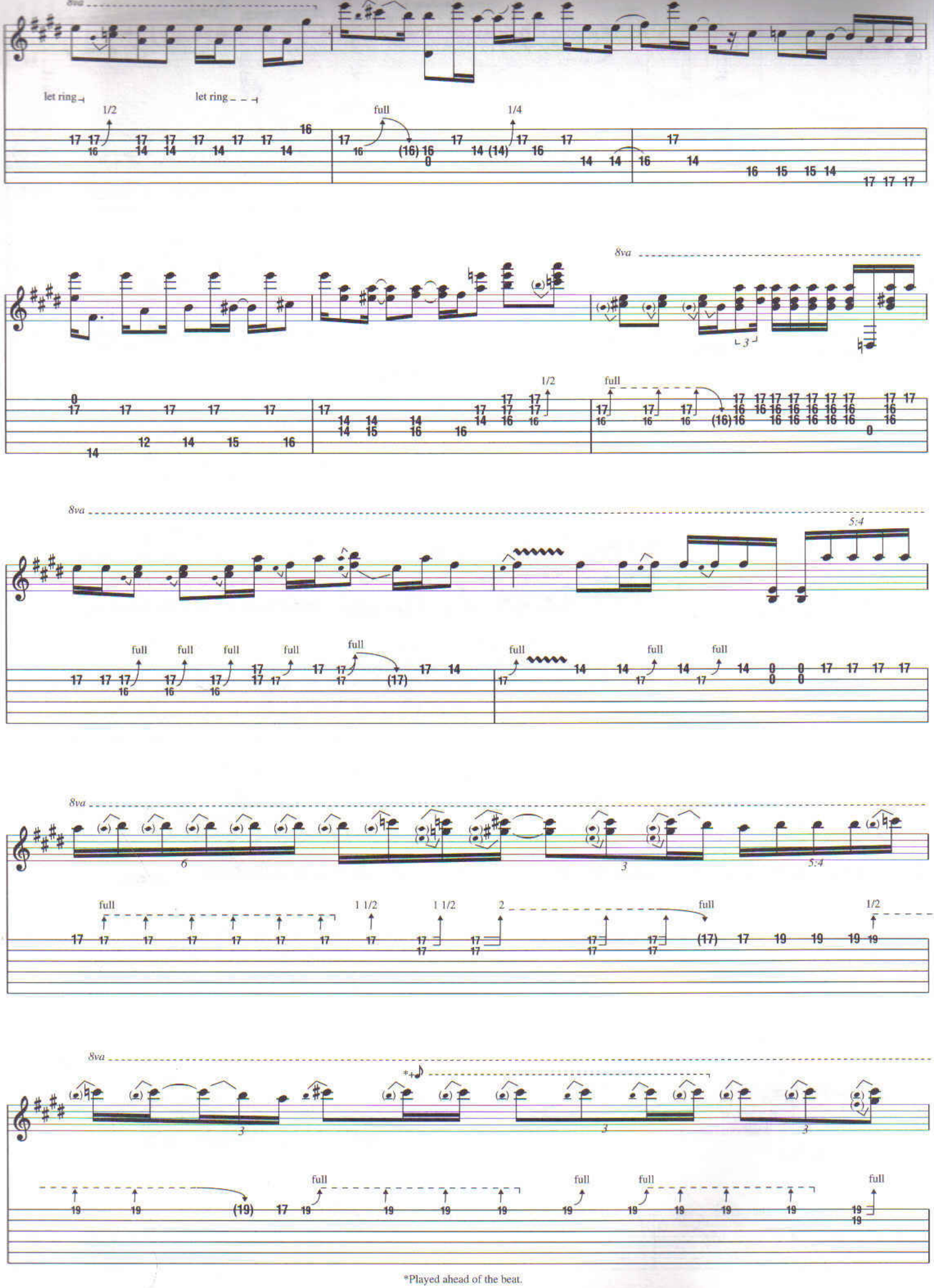
full full 1/2

*Played behind the beat.

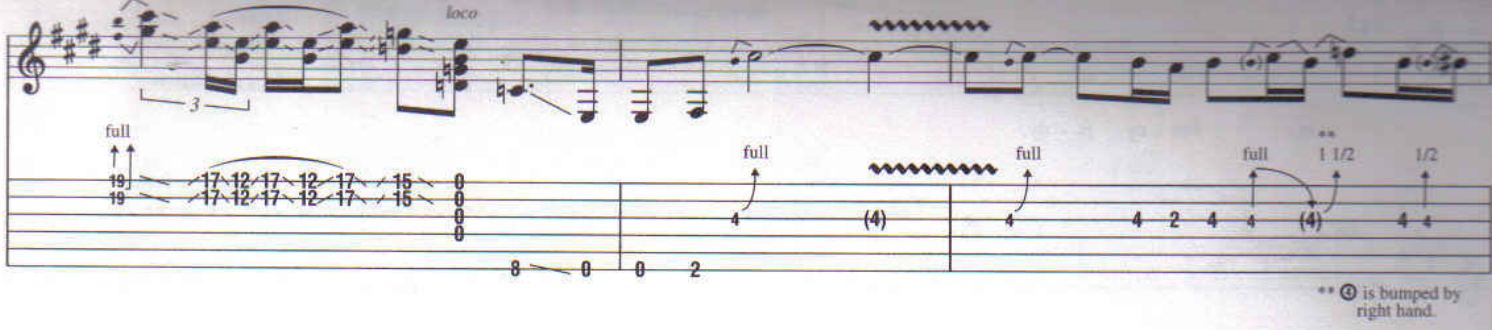
8va

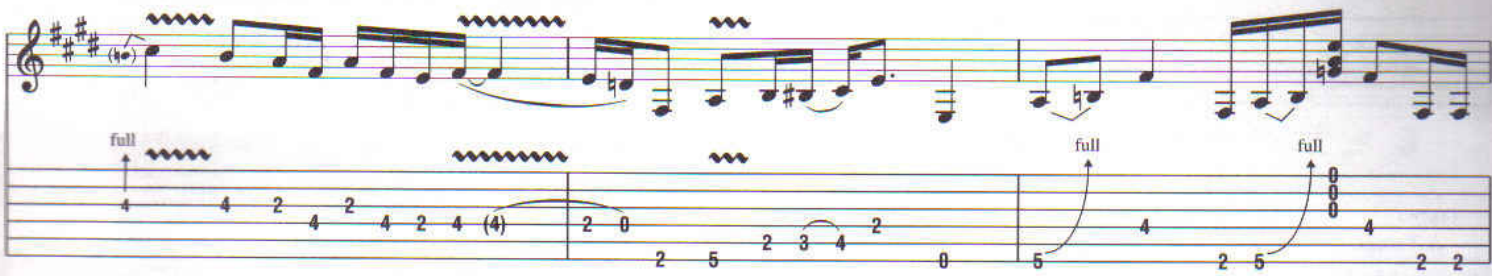
full full full full full full full full

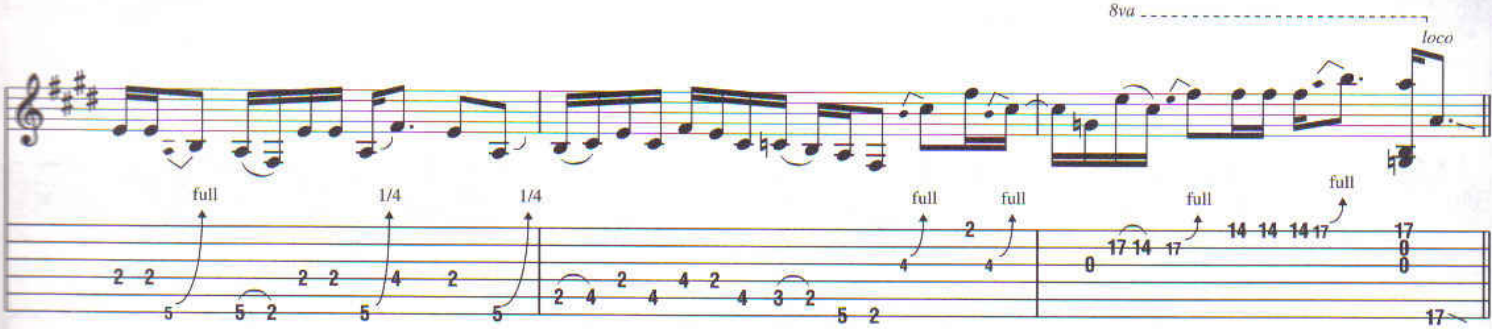

fdbk.
1 1/2
full
pitch: A
8va
loco
1/2
* ④ is bumped by right hand.
9:8
let ring



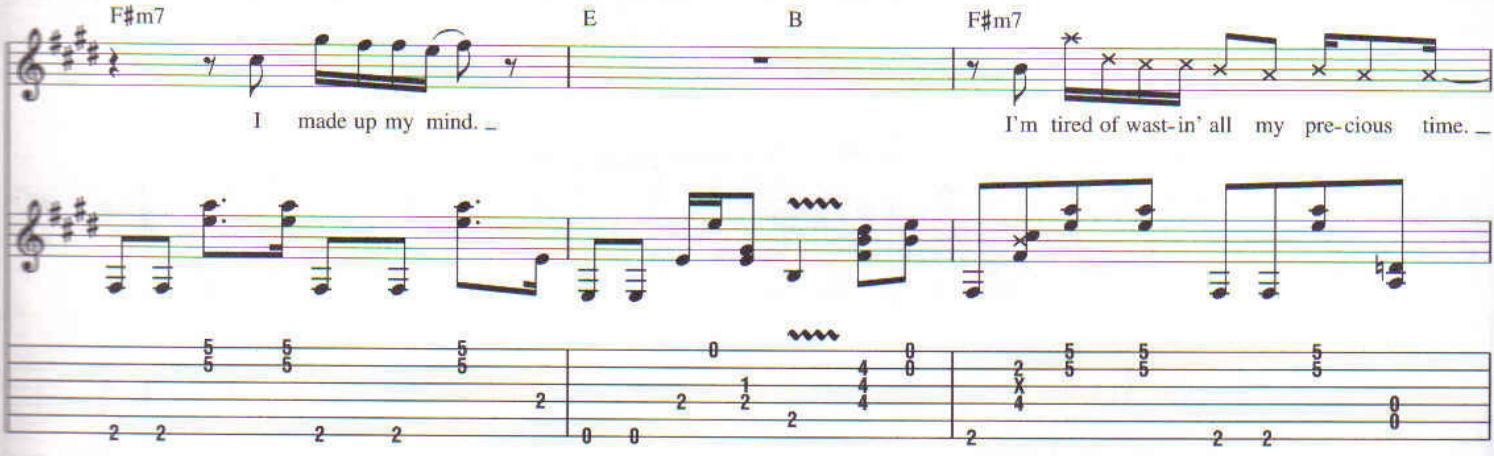
*Played ahead of the beat.

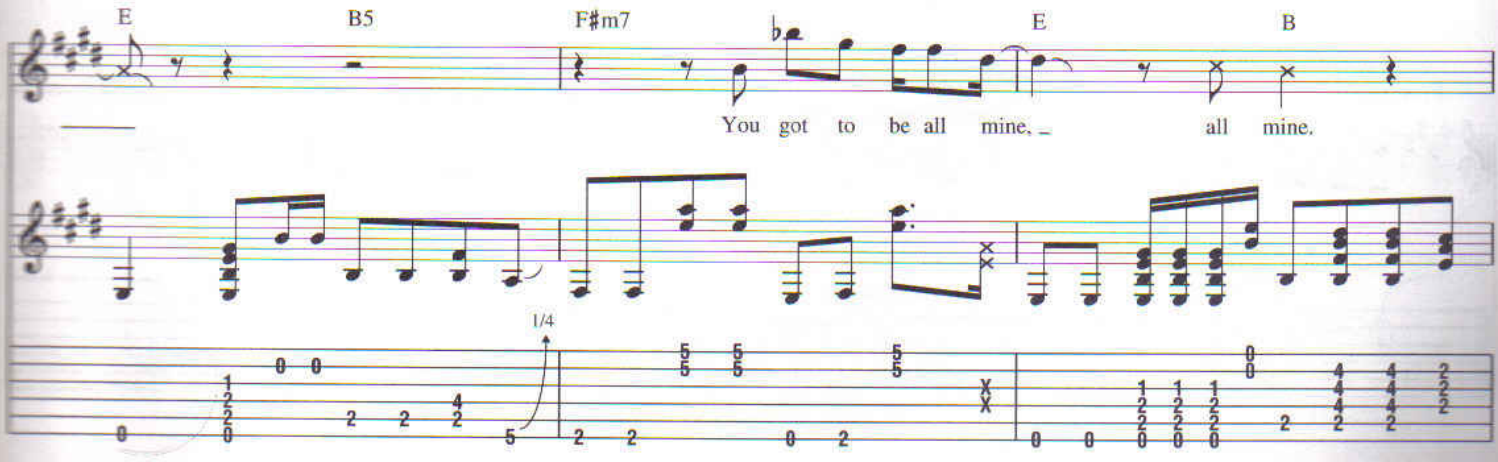

loco
full
full
full
full
1 1/2
1/2
** ② is bumped by right hand.

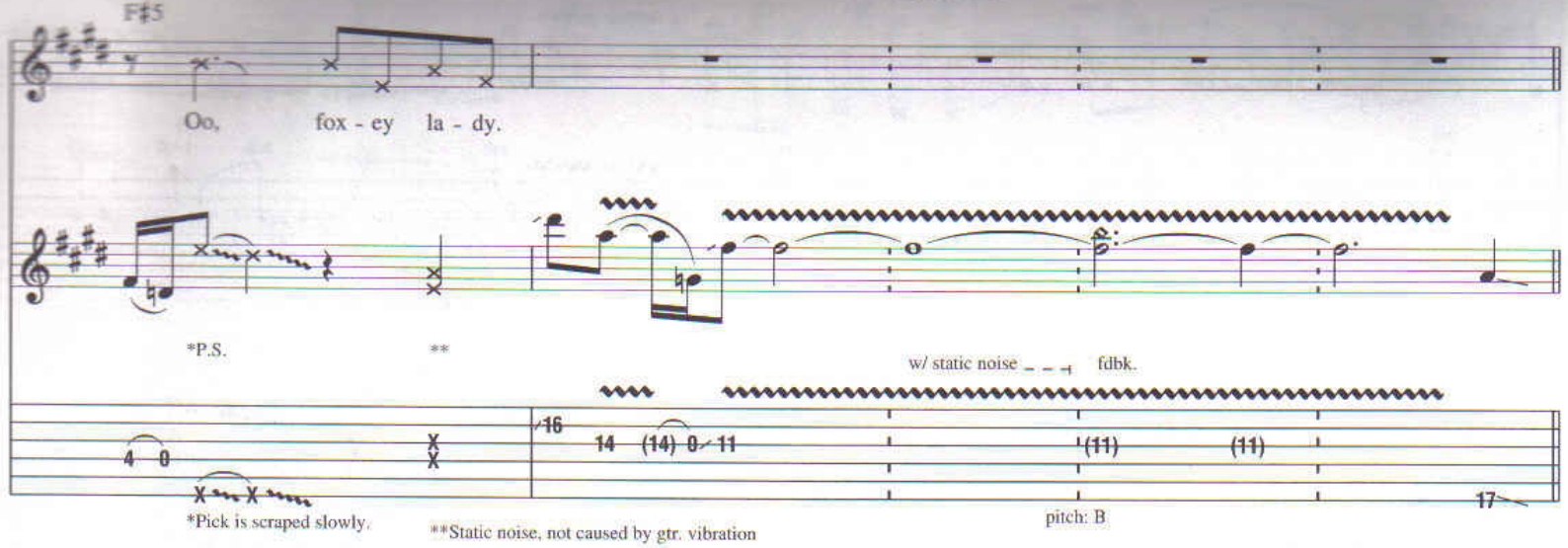

full
full
full


8va
loco
full
1/4
1/4
full
full
full
full

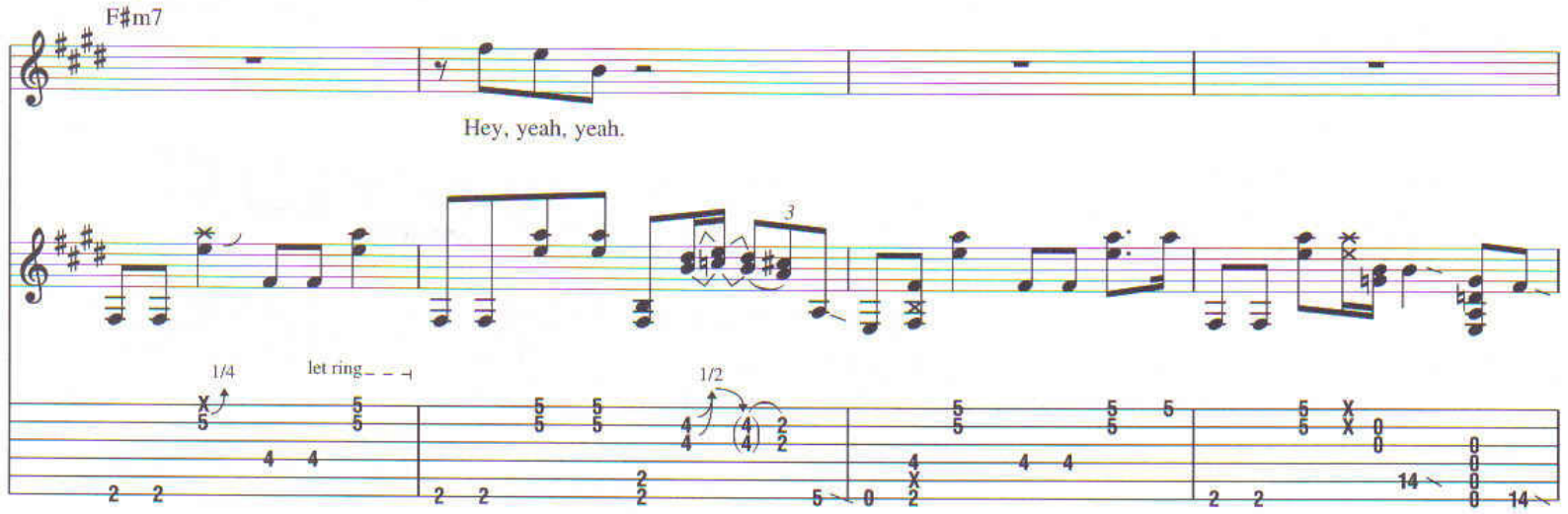
Chorus

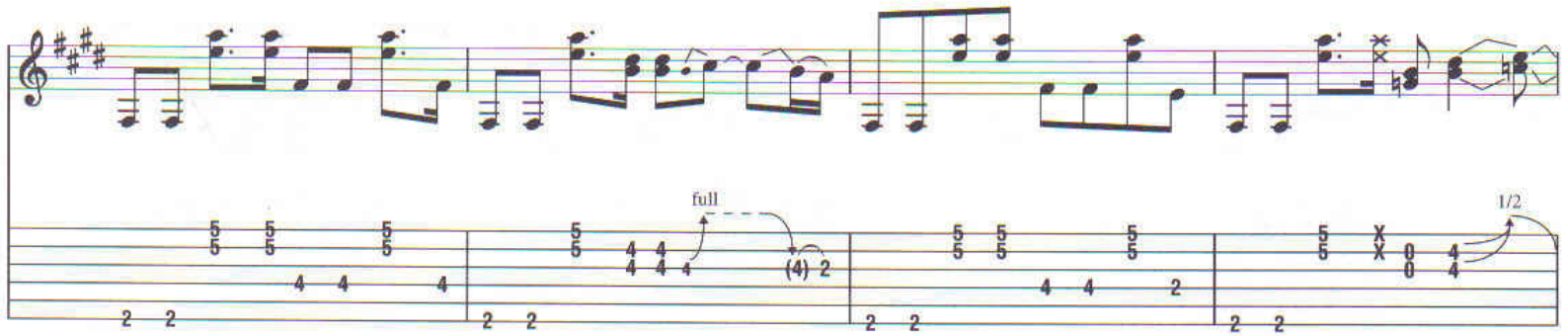

F♯m7
E
B
F♯m7
I made up my mind. _
I'm tired of wast-in' all my pre-cious time. _


E
B5
F♯m7
E
B
You got to be all mine, _
all mine.
1/4

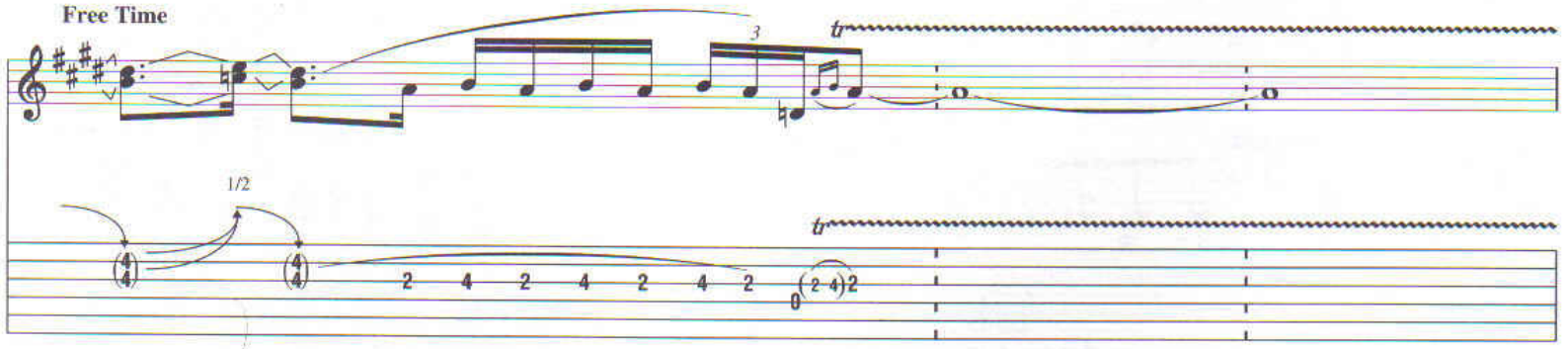


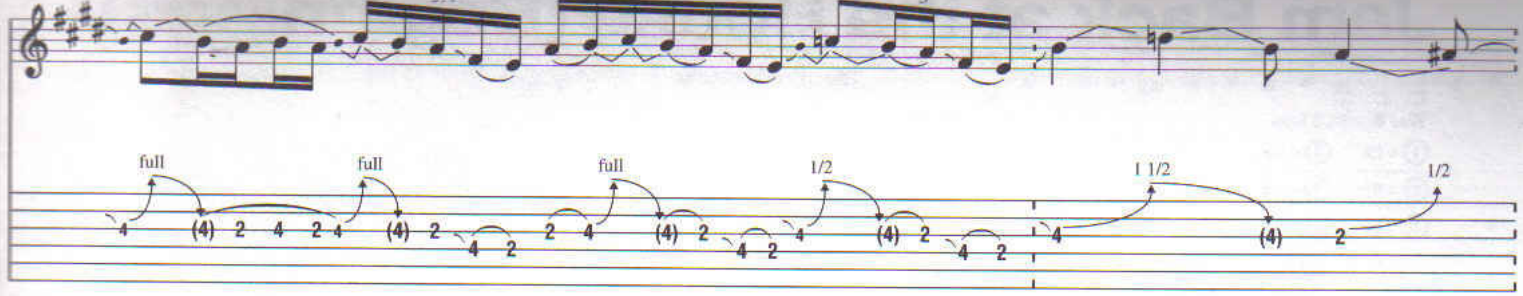
Outro
A Tempo

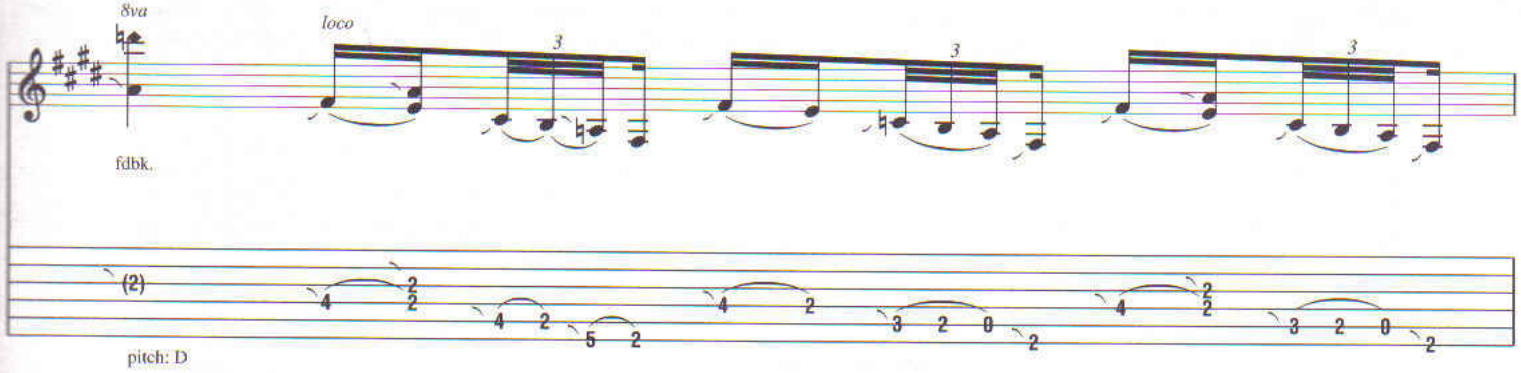




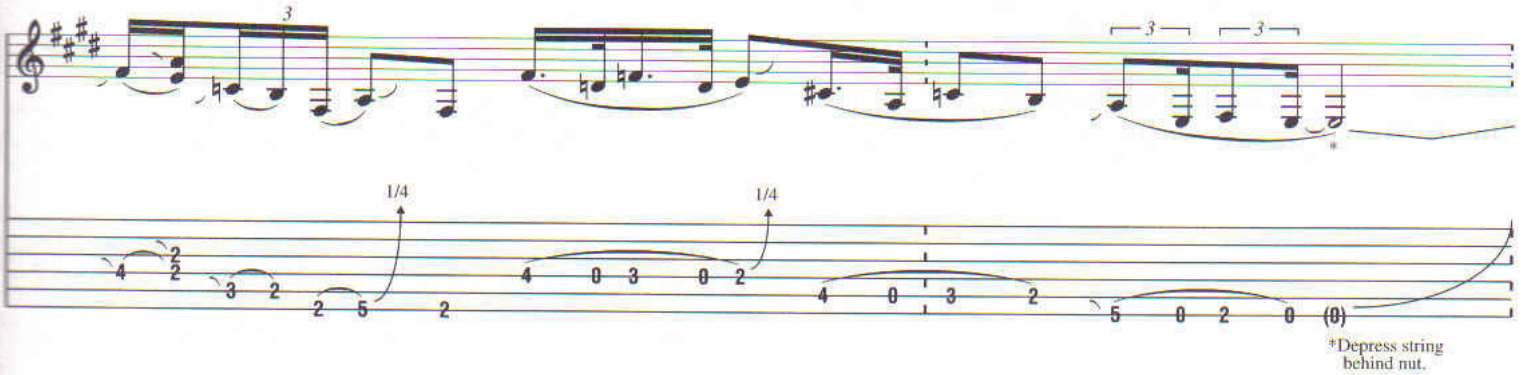
Free Time



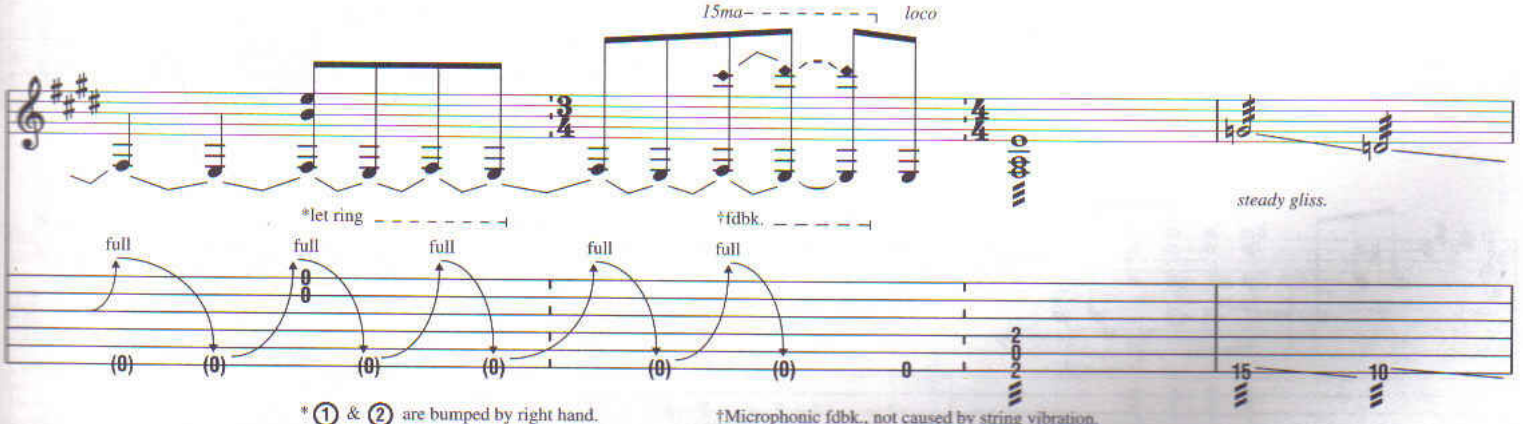




pitch: D

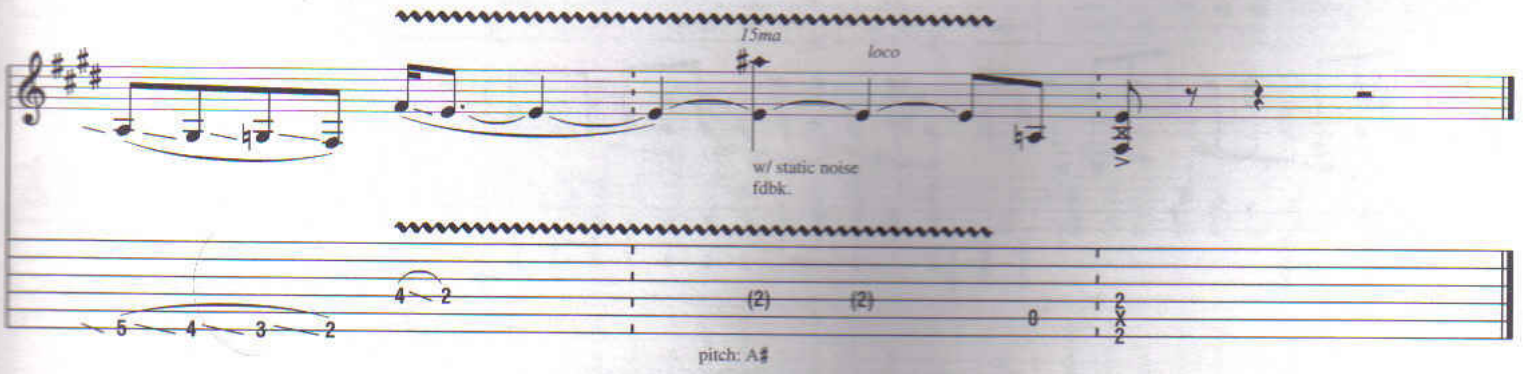


*Depress string behind nut.



*① & ② are bumped by right hand.

†Microphonic fdbk., not caused by string vibration.



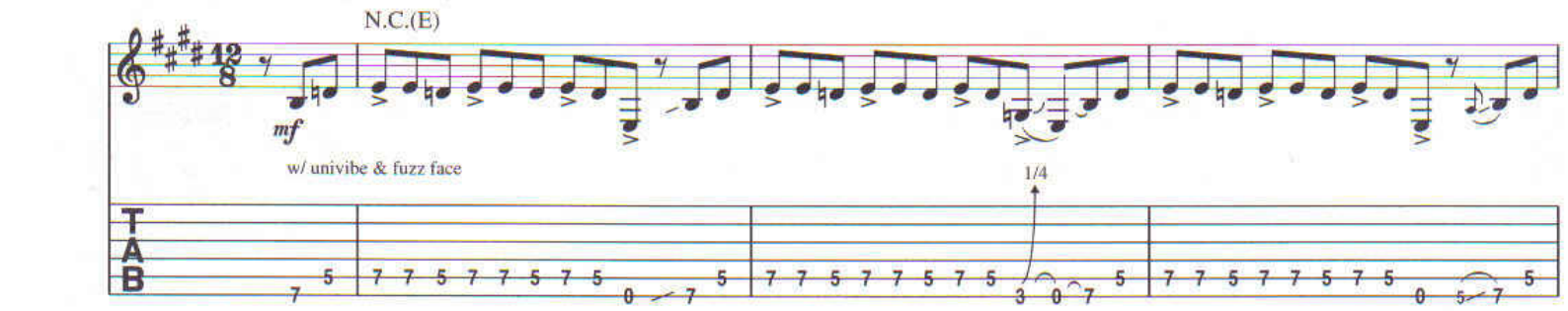
pitch: A♯

Jam Back at the House (Beginnings)

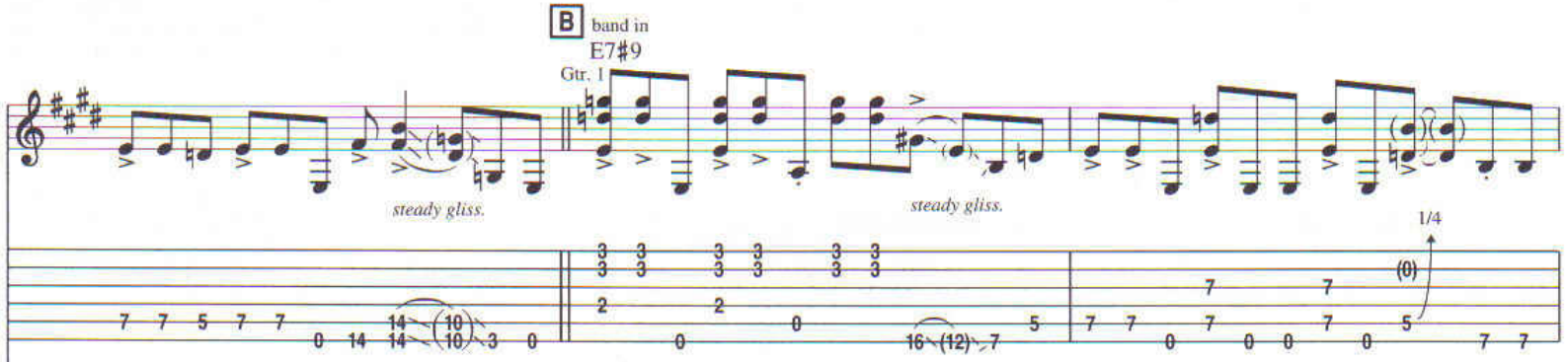
By Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

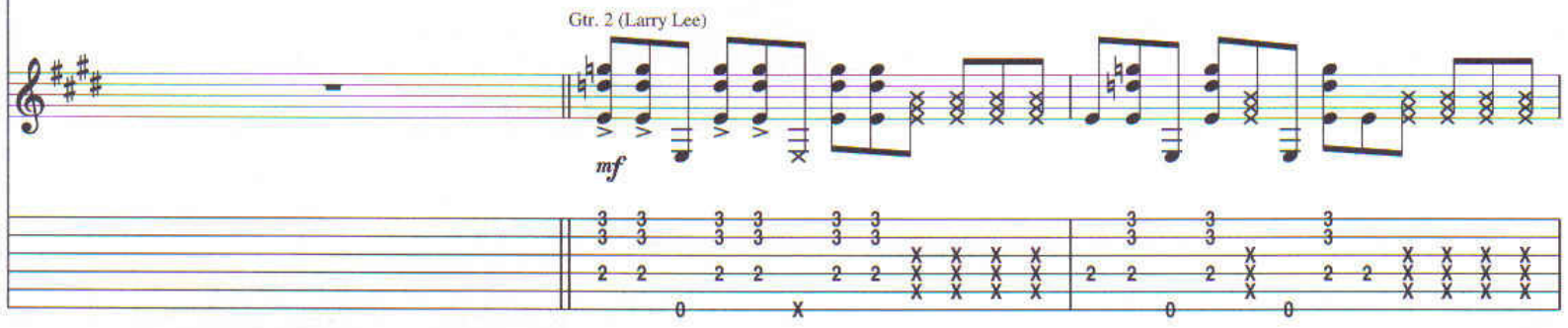
A Intro
Moderate Rock ♩. = 120
band tacet
Gtr. 1 (Jimi Hendrix)

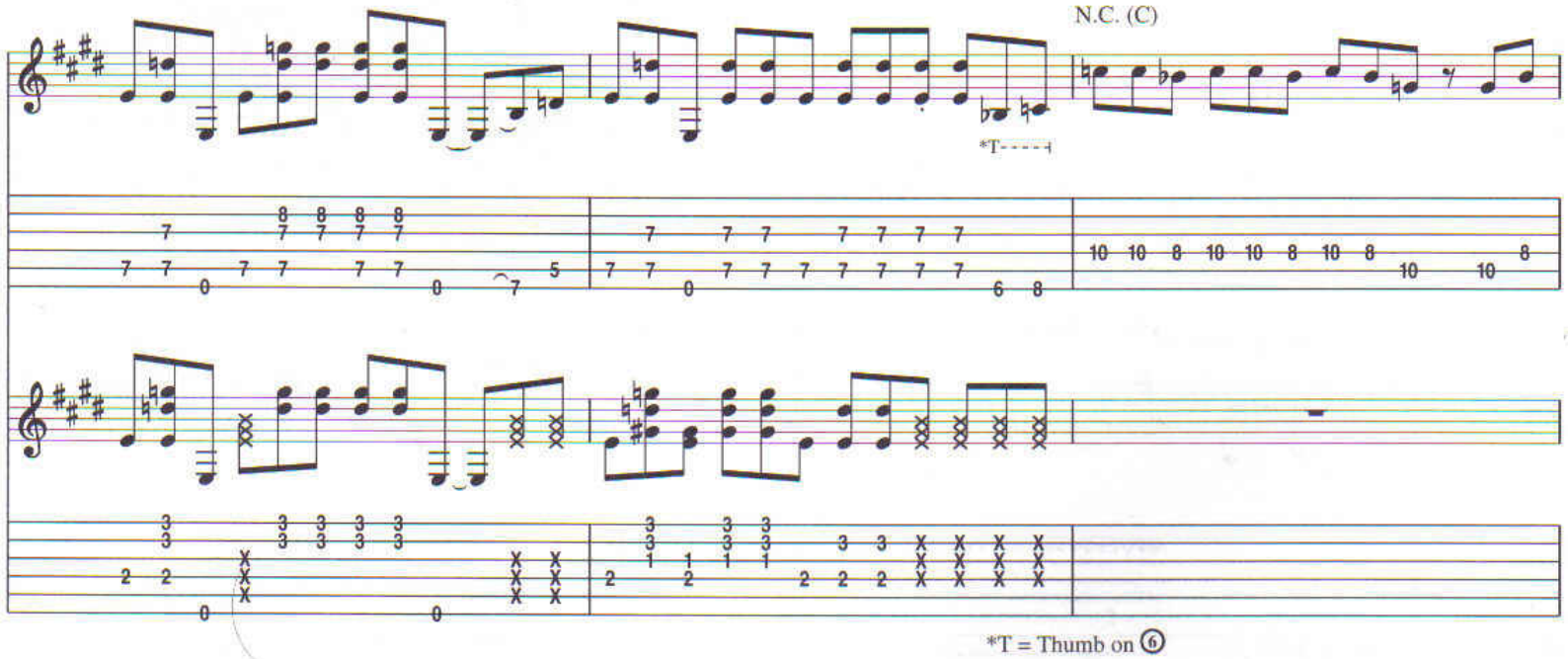


B band in
E7♯9
Gtr. 1



Gtr. 2 (Larry Lee)





*T = Thumb on ⑥

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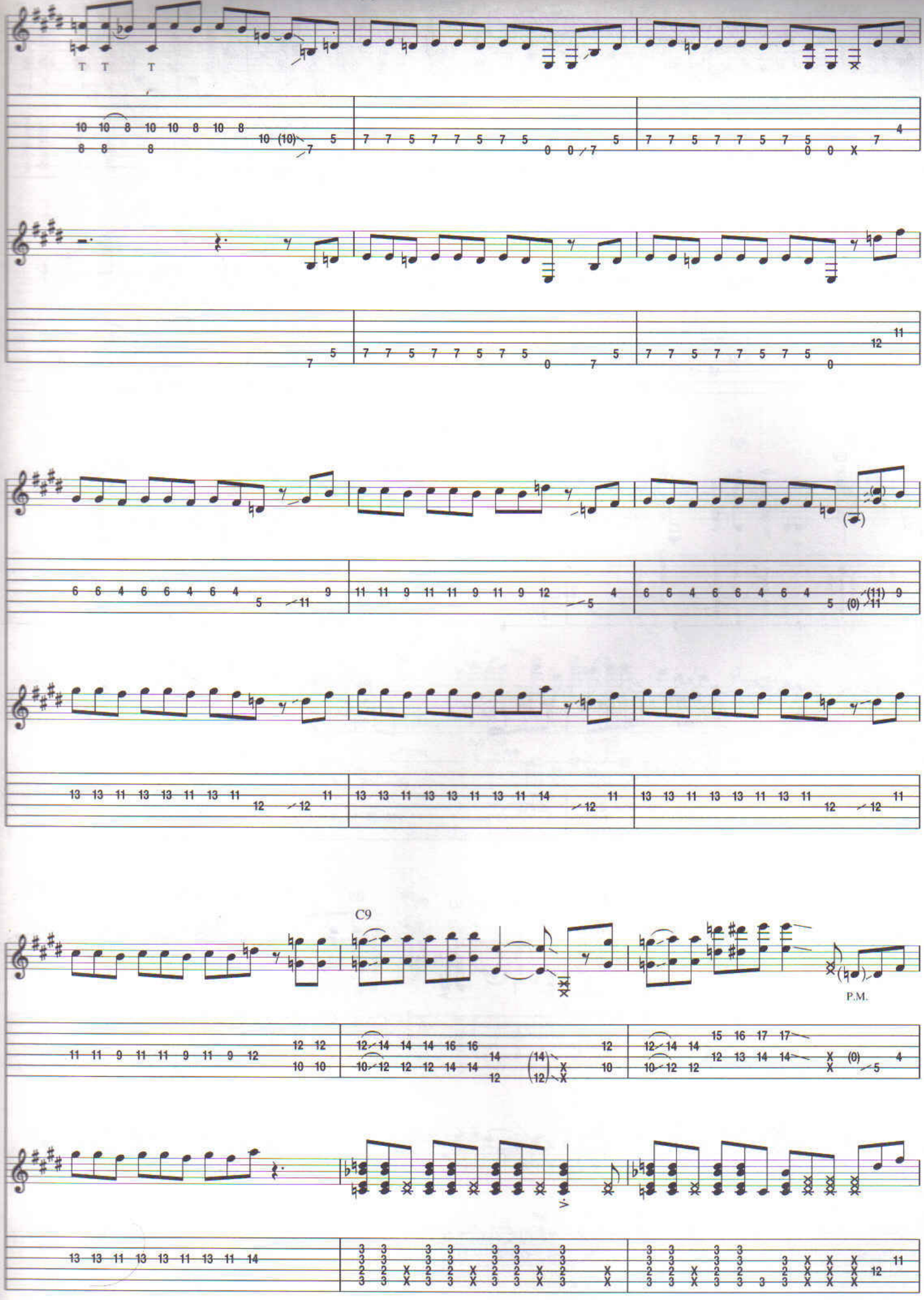
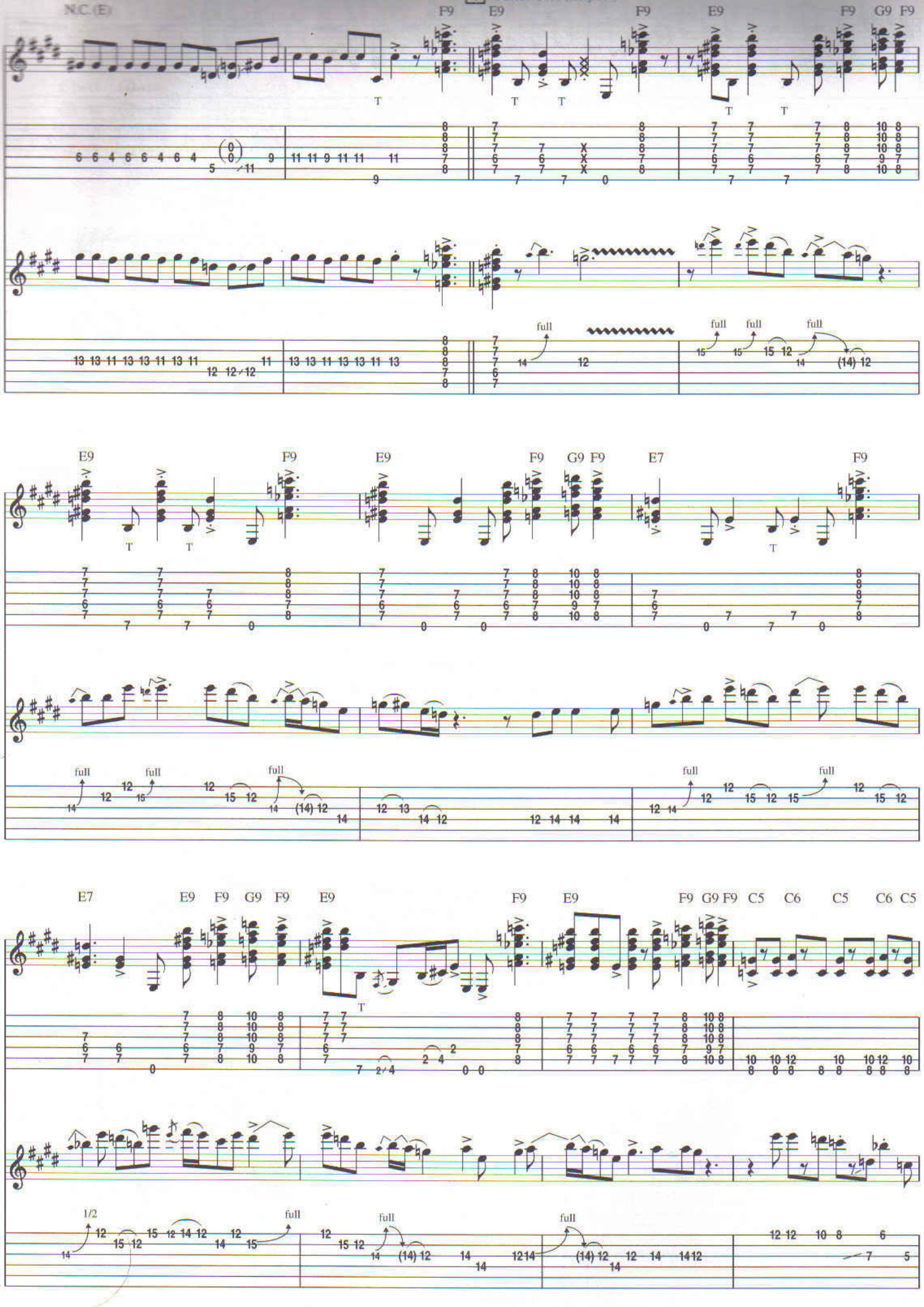
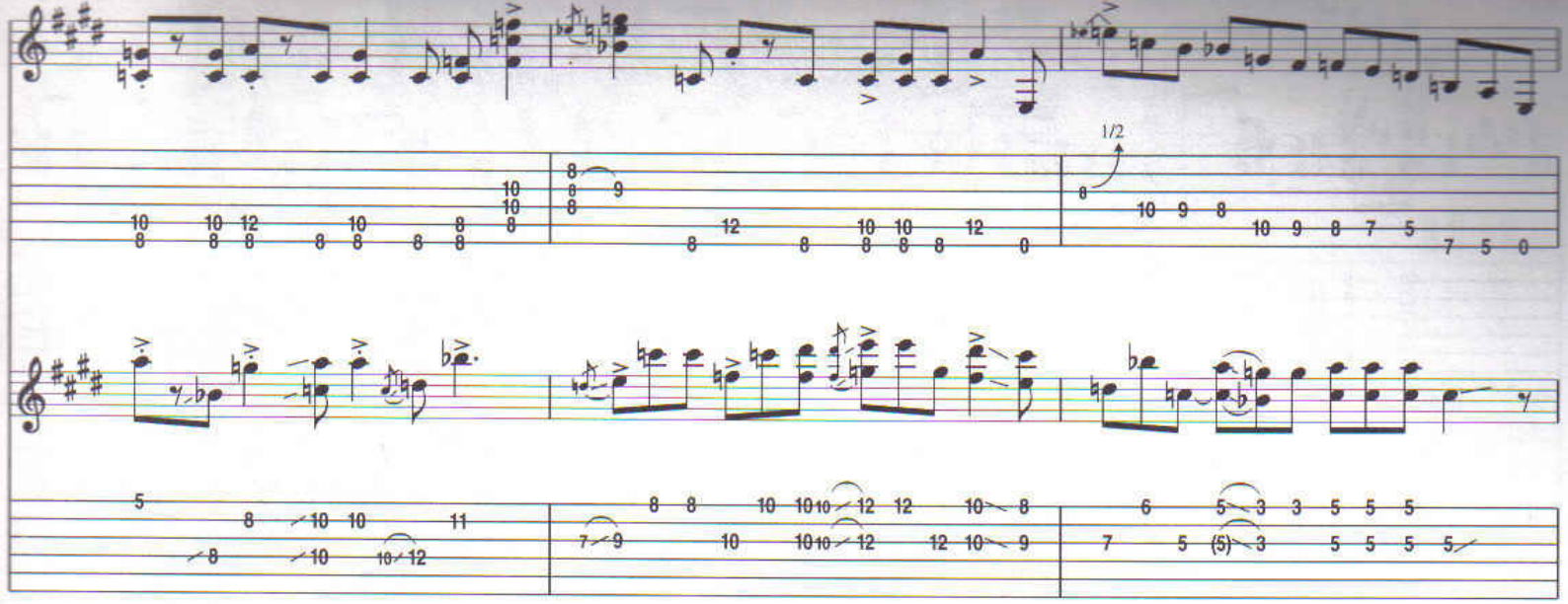
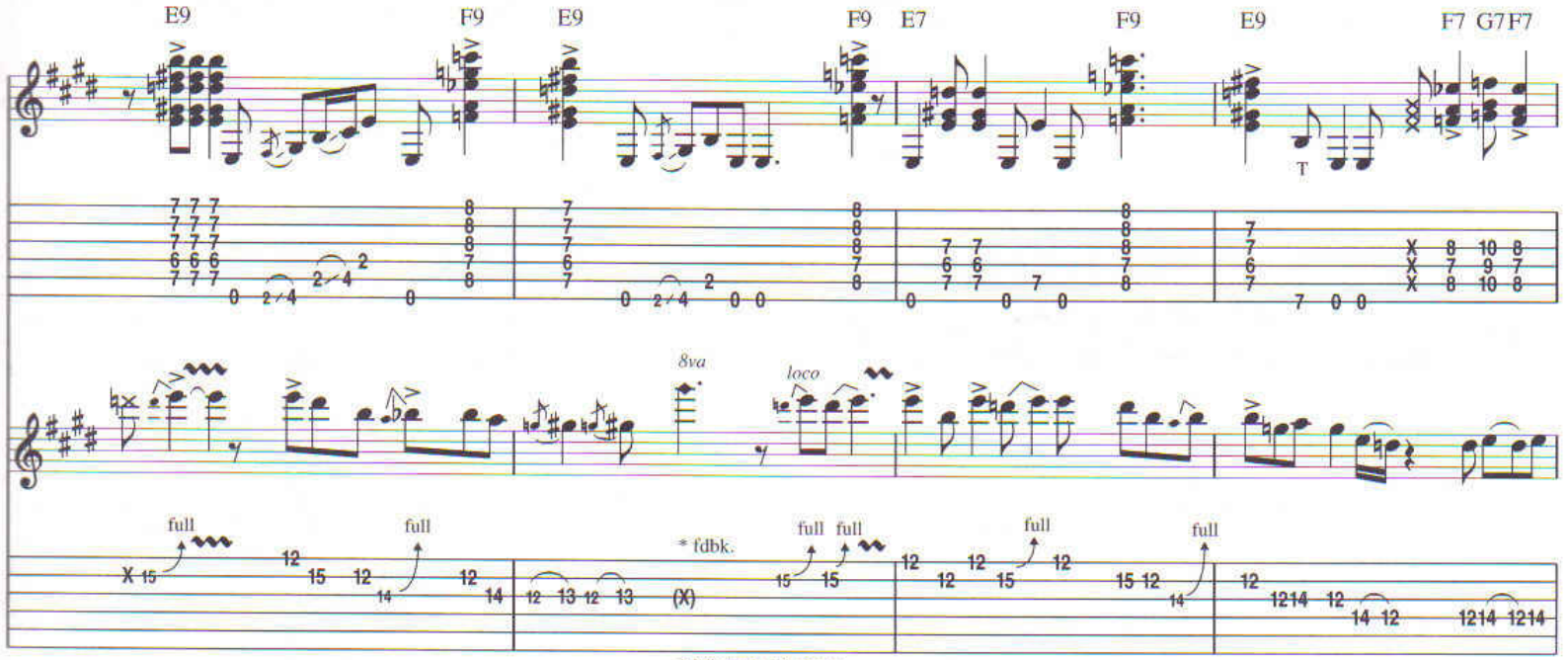
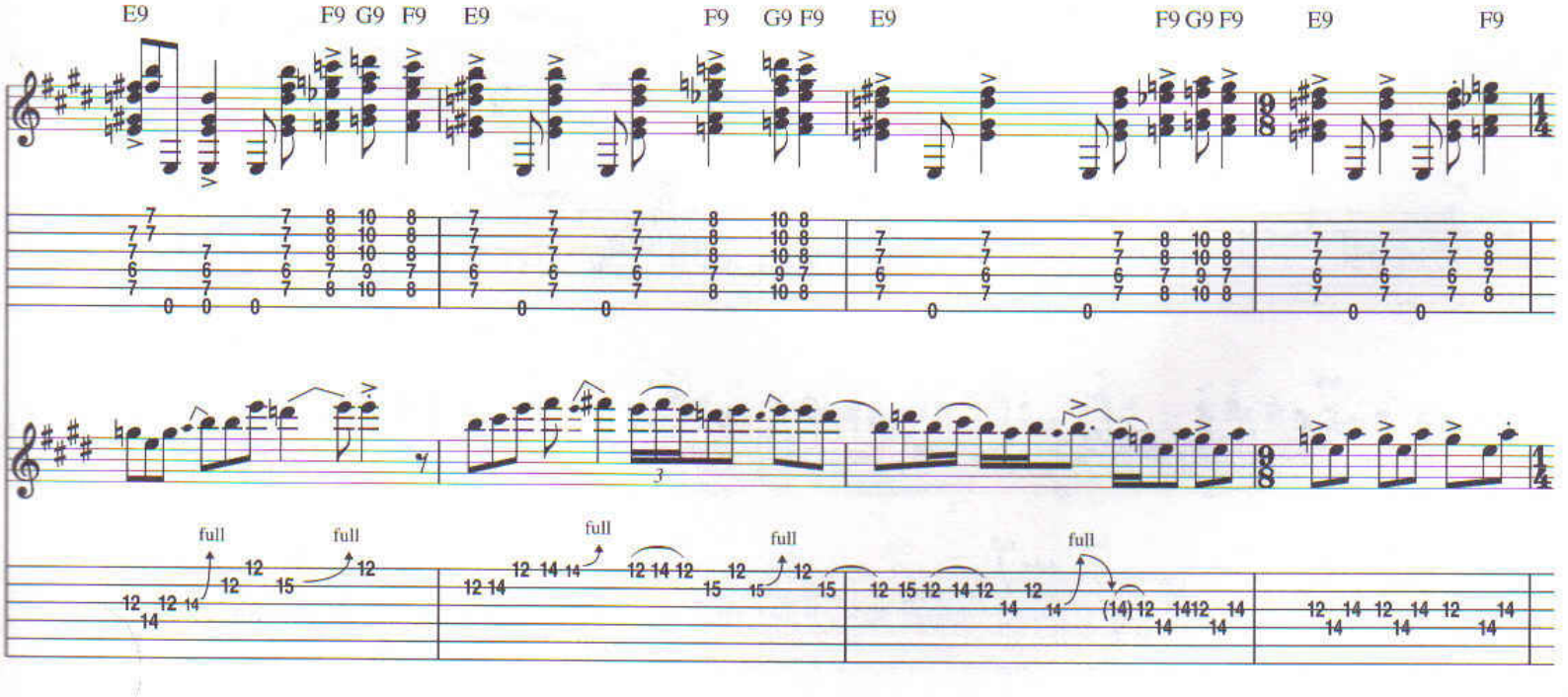

C9
P.M.

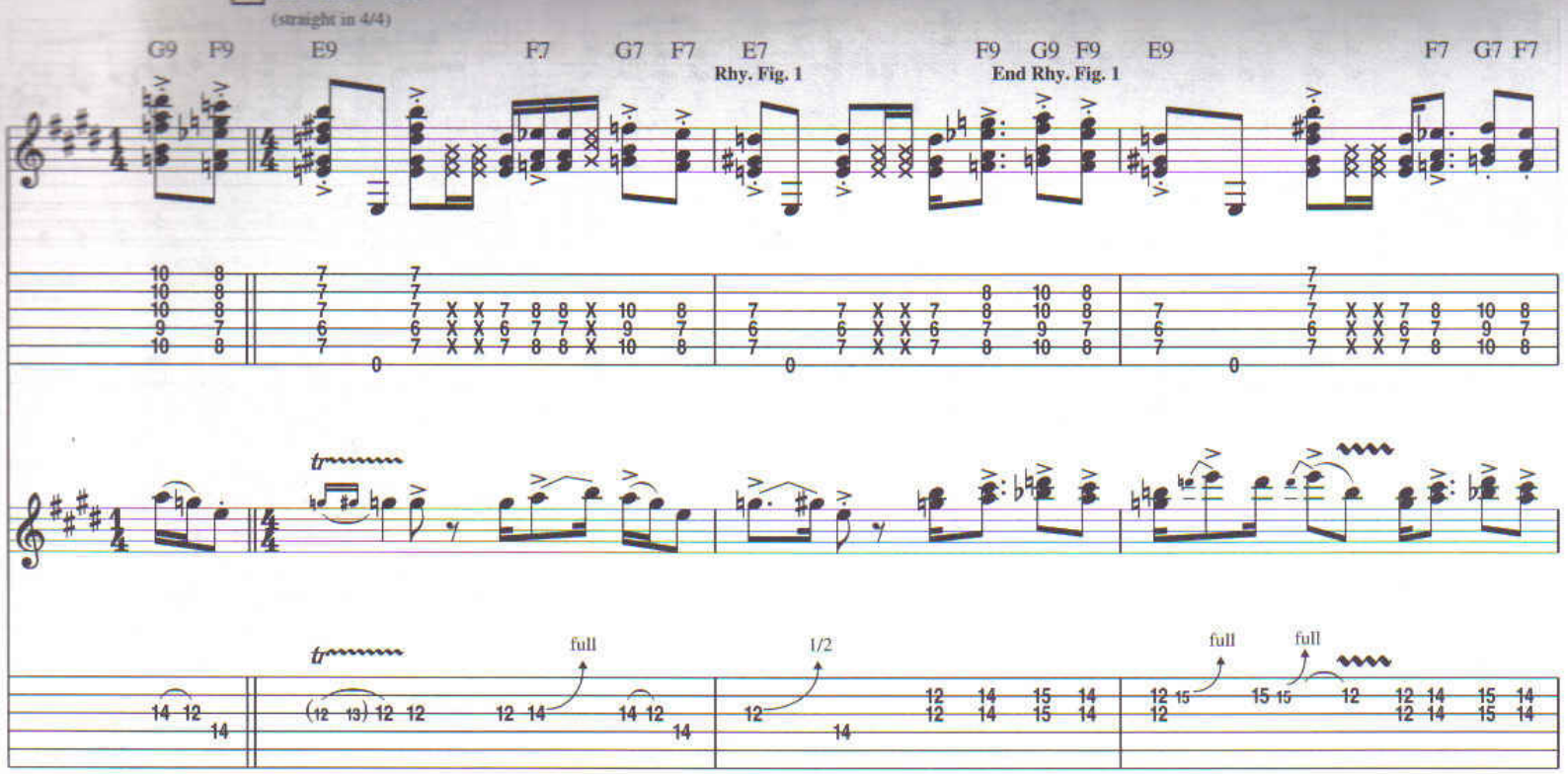

N.C. (E)
F9
E9
F9
E9
F9
G9
F9
full
full
full
full
E9
F9
E9
F9
G9
F9
E7
F9
full
full
full
full
full
E7
E9
F9
G9
F9
E9
F9
E9
F9
G9
F9
C5
C6
C5
C6
C5
1/2
full
full
full

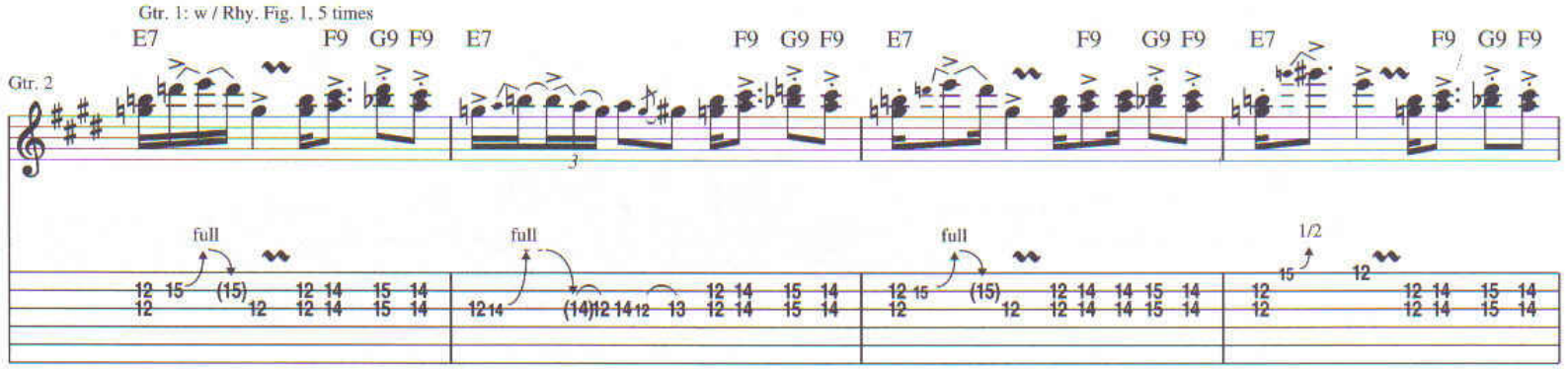


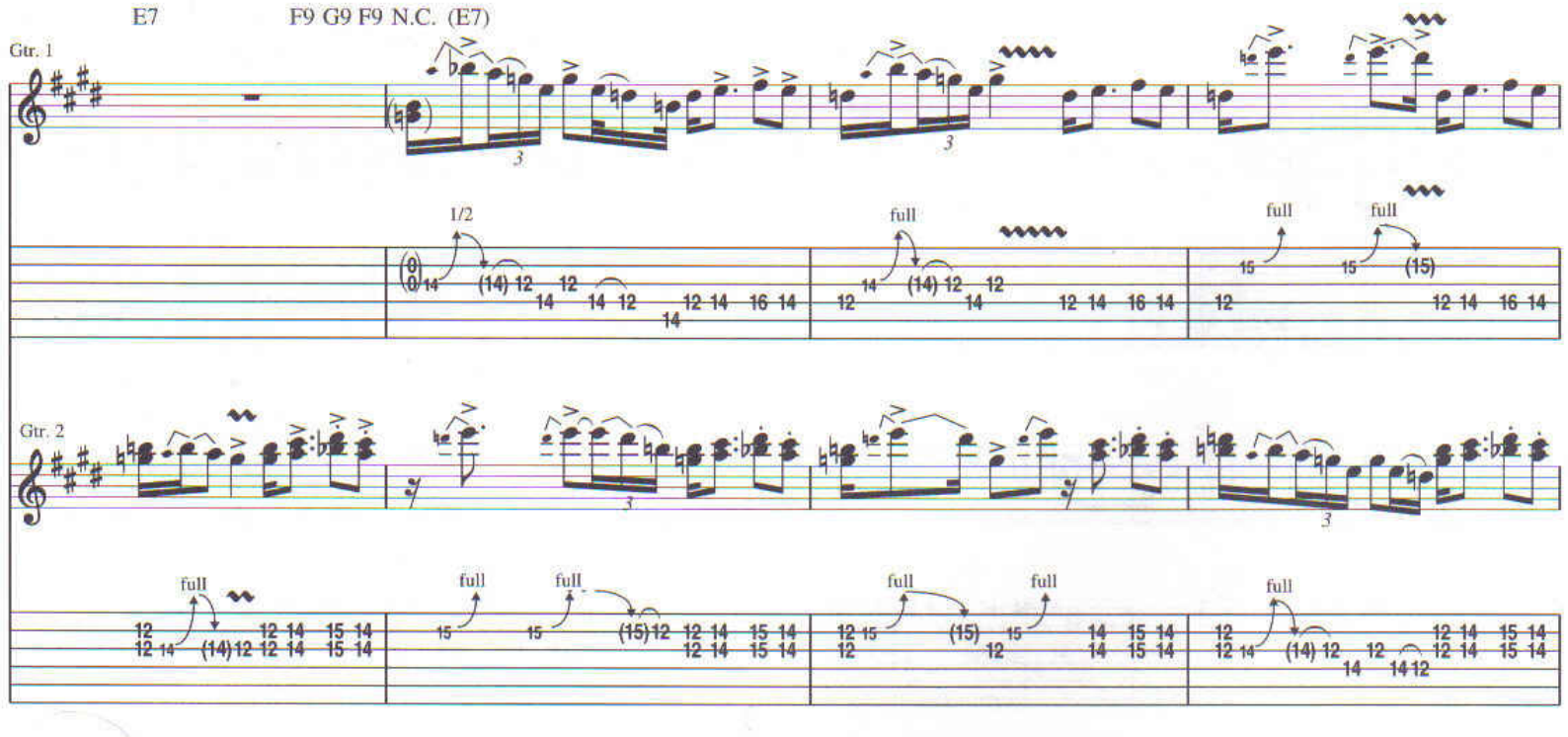


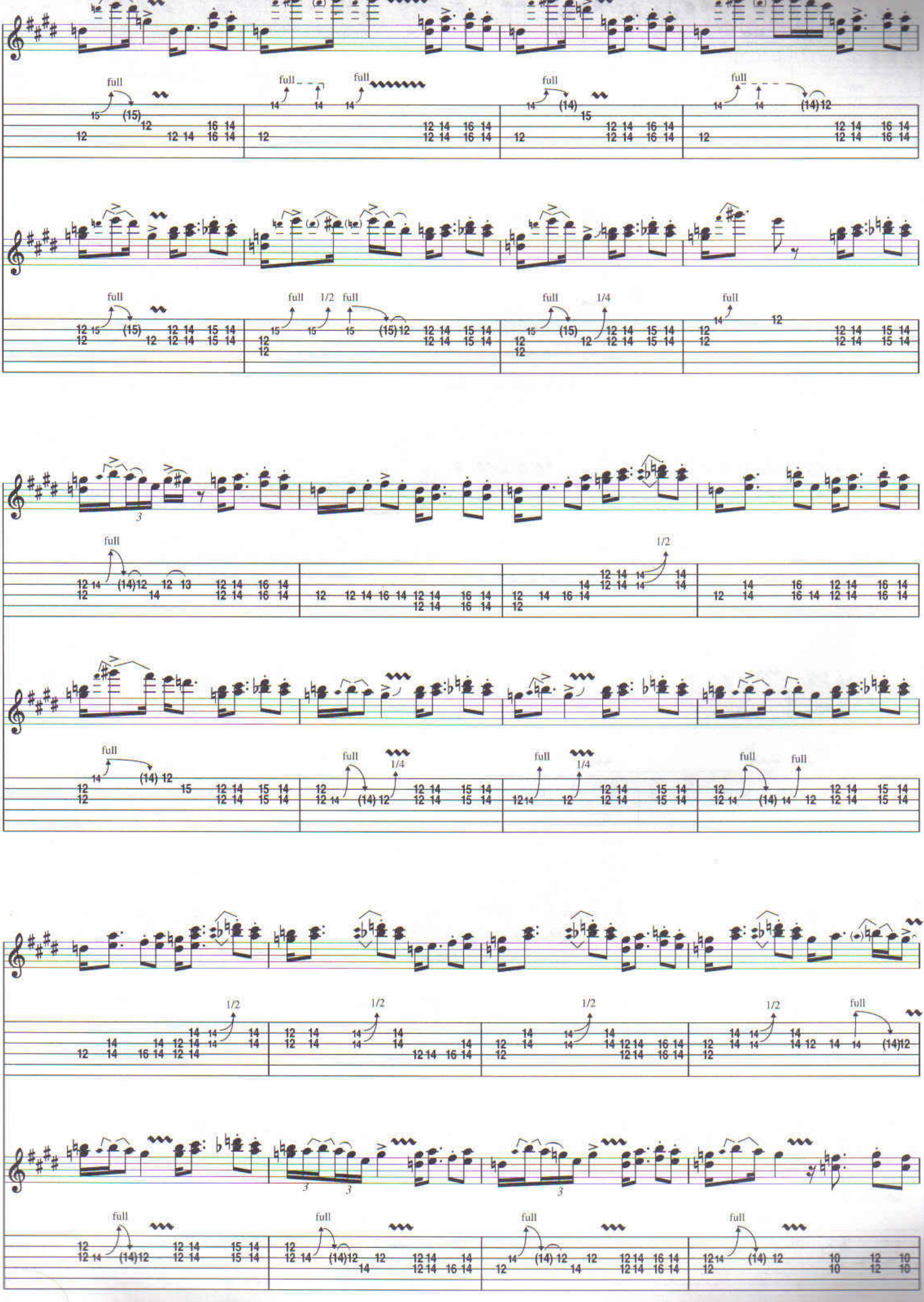
* Microphonic fdbk.;
not caused by string vibration.

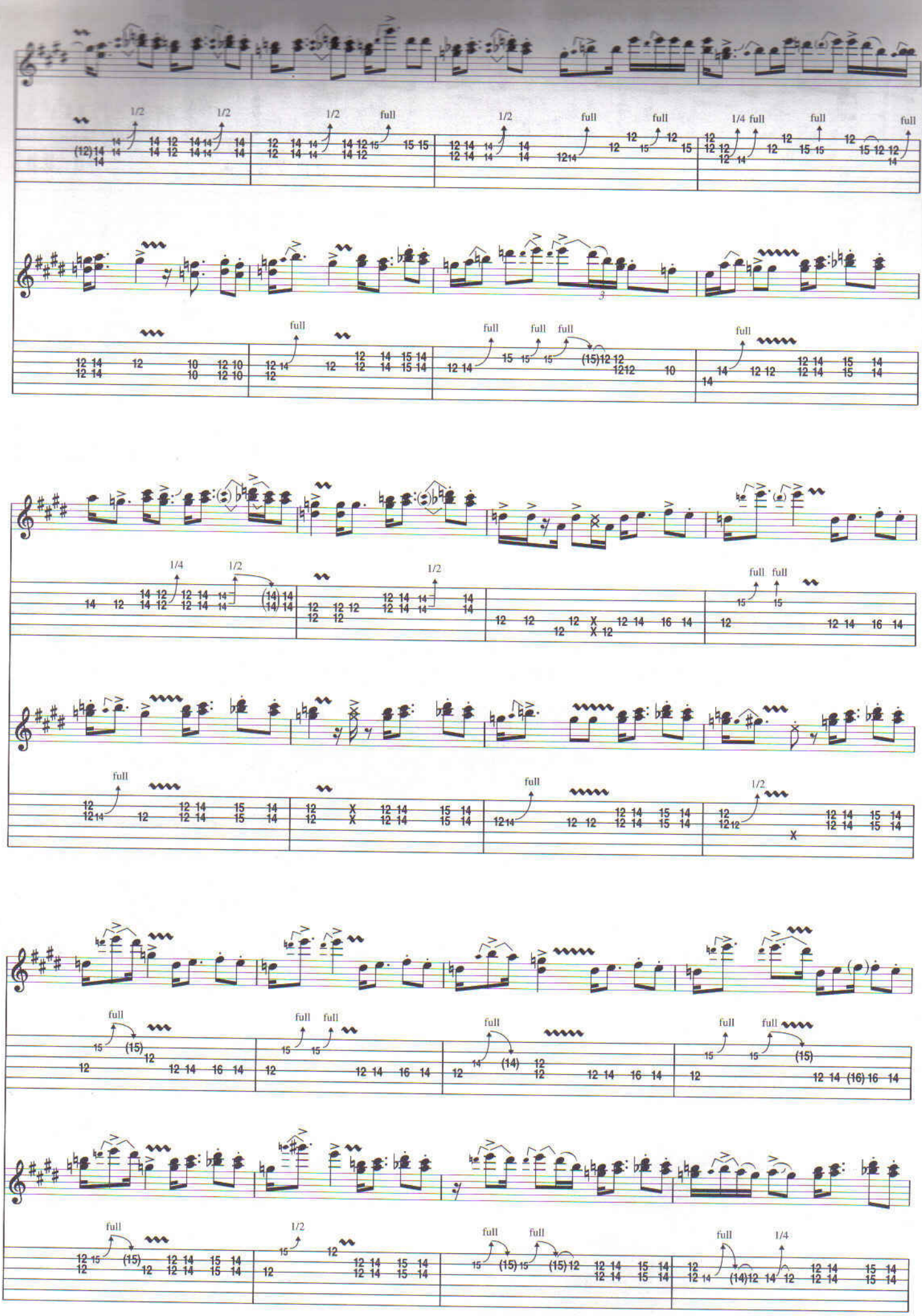


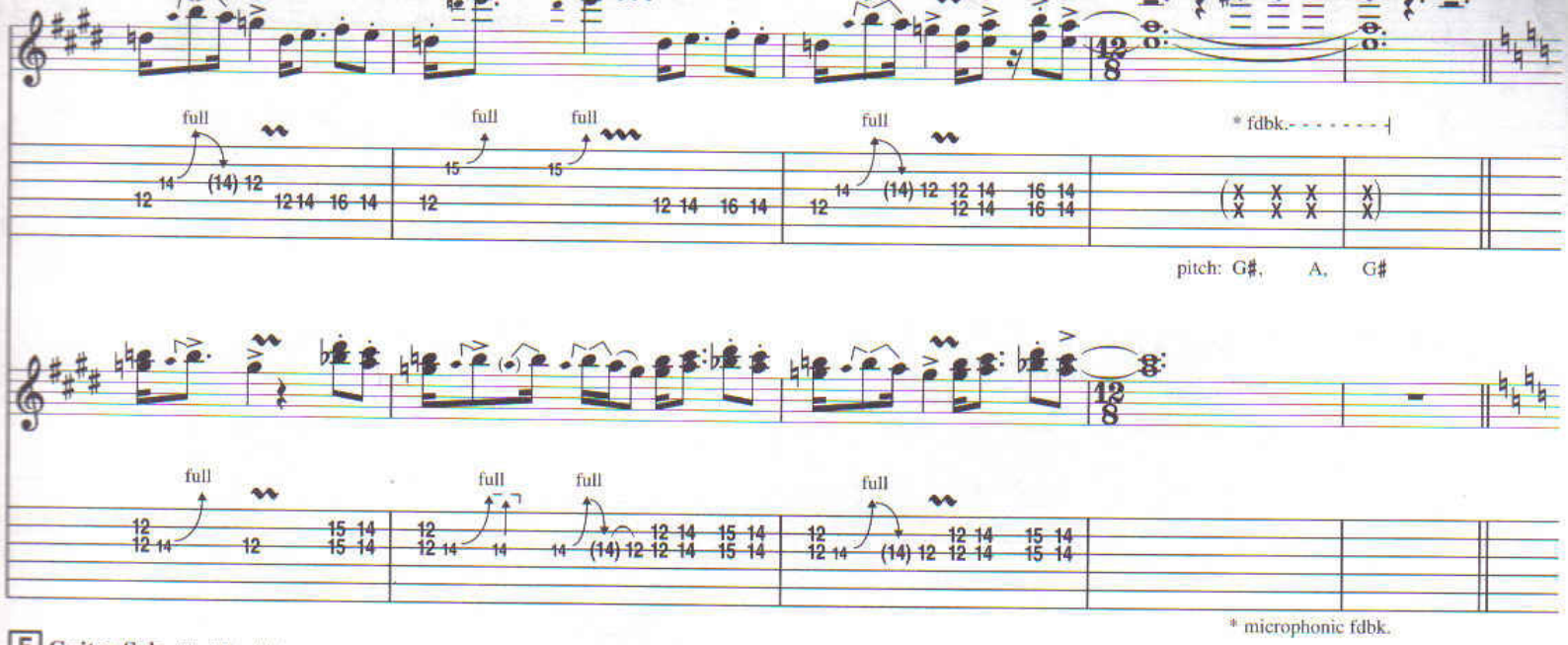

(straight in 4/4)
G9 F9 E9 F7 G7 F7 E7
Rhy. Fig. 1
F9 G9 F9 E9 F7 G7 F7
End Rhy. Fig. 1
full
1/2
full
full


Gtr. 1: w / Rhy. Fig. 1, 5 times
Gtr. 2
E7 F9 G9 F9 E7 F9 G9 F9 E7 F9 G9 F9 E7 F9 G9 F9
full
full
full
1/2


E7 F9 G9 F9 N.C. (E7)
Gtr. 1
1/2
full
full
full
Gtr. 2
full
full
full
full
full

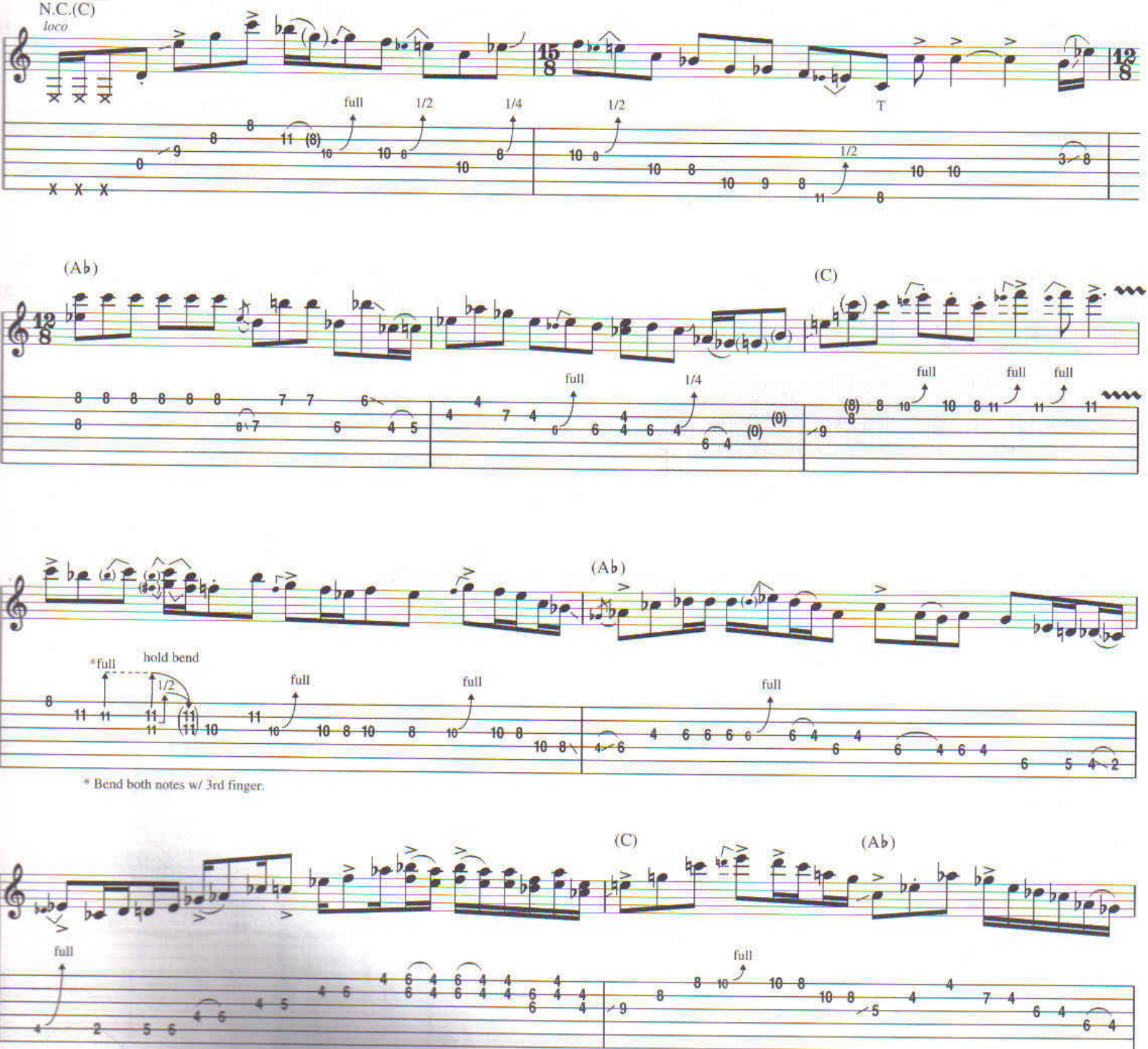


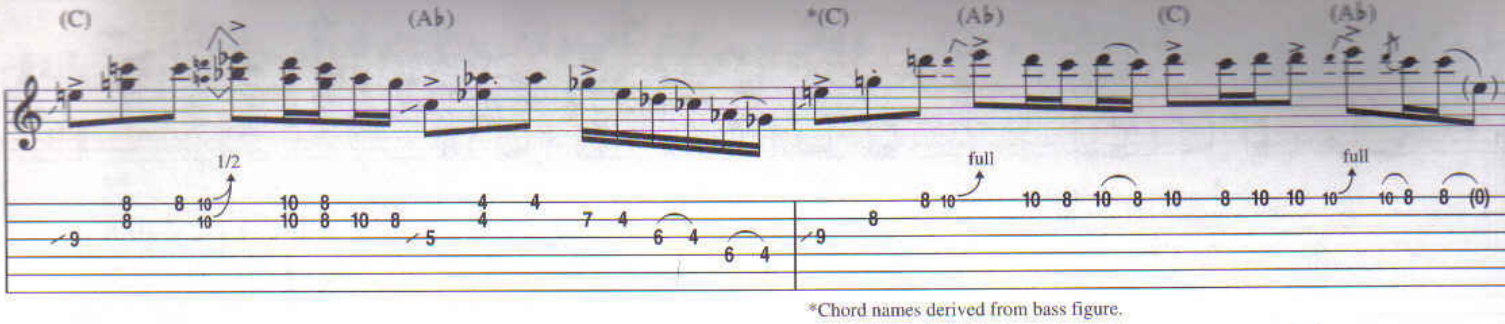




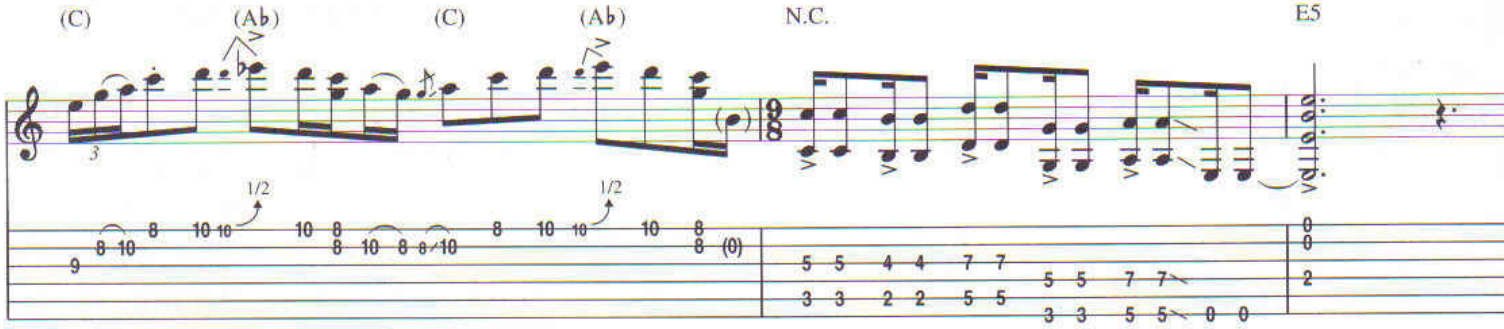
E **Guitar Solo** (Jimi Hendrix)

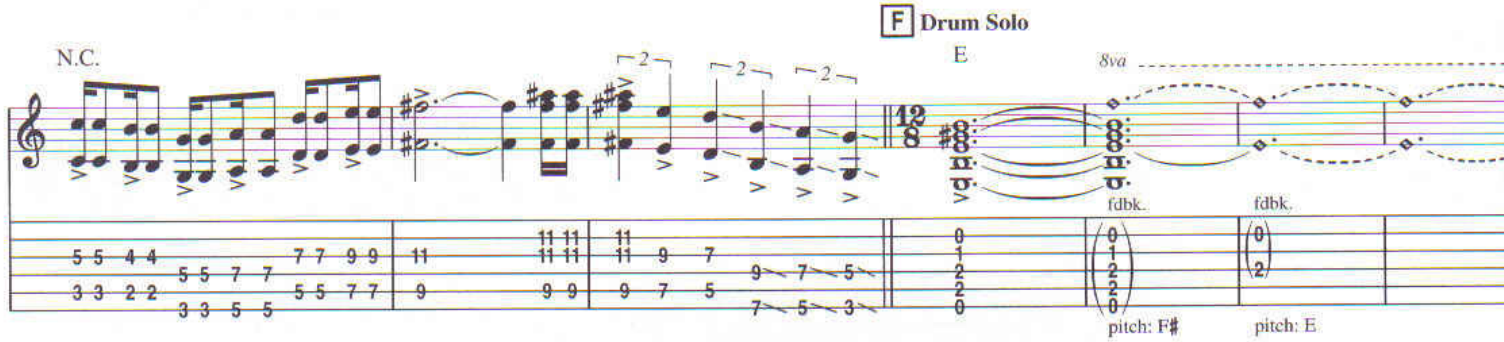
band in
Gtr. 2 tacet

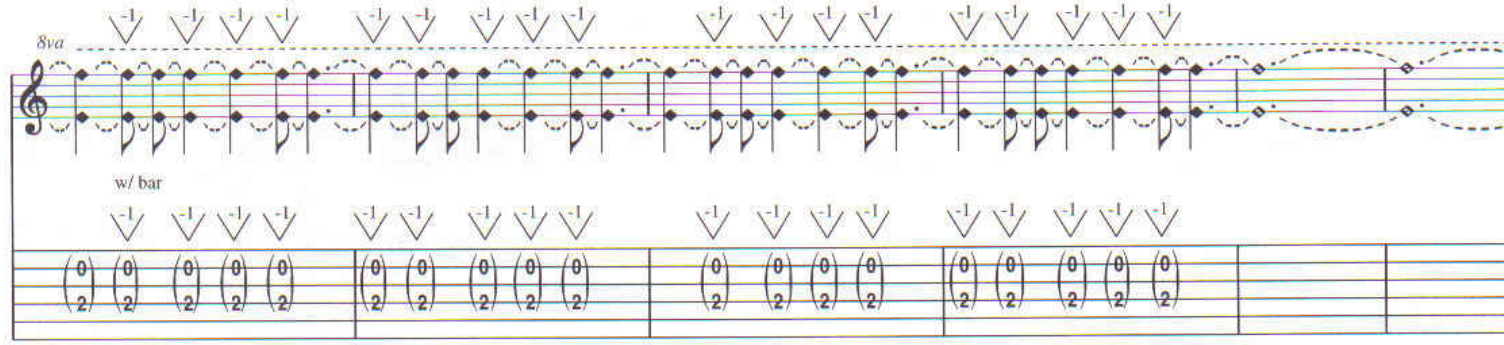


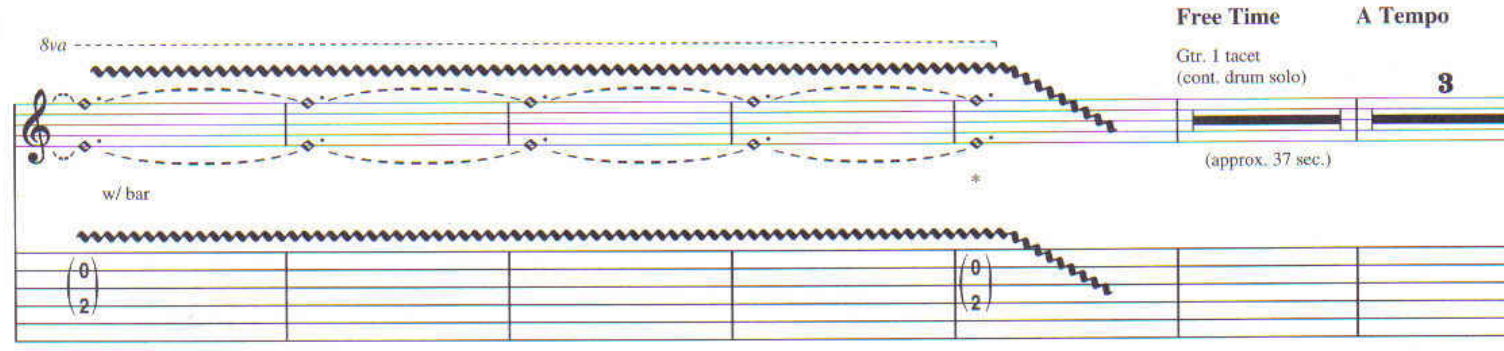


*Chord names derived from bass figure.

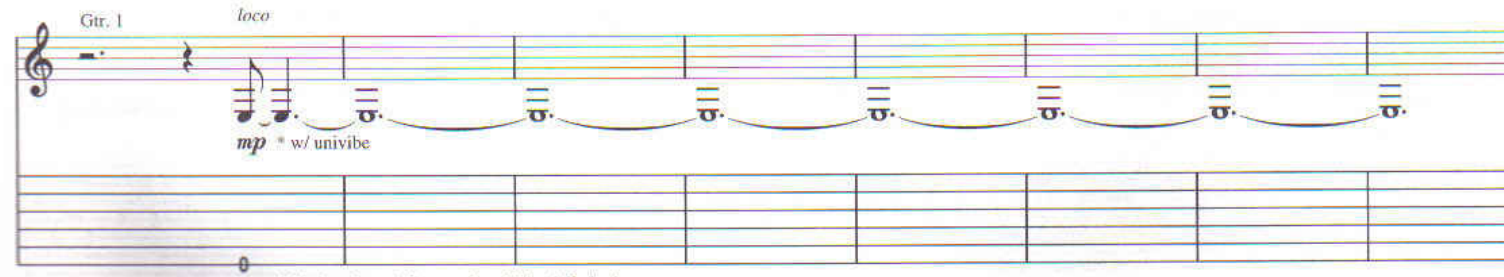








*Depress & vibrate bar simultaneously



* Jimi rocks univibe speed pedal back & forth.

band tacet

N.C.(E)

f

w/ univibe & fuzz face

H Outro

band in

N.C.(E)

Gtr. 2: w/ Riff A

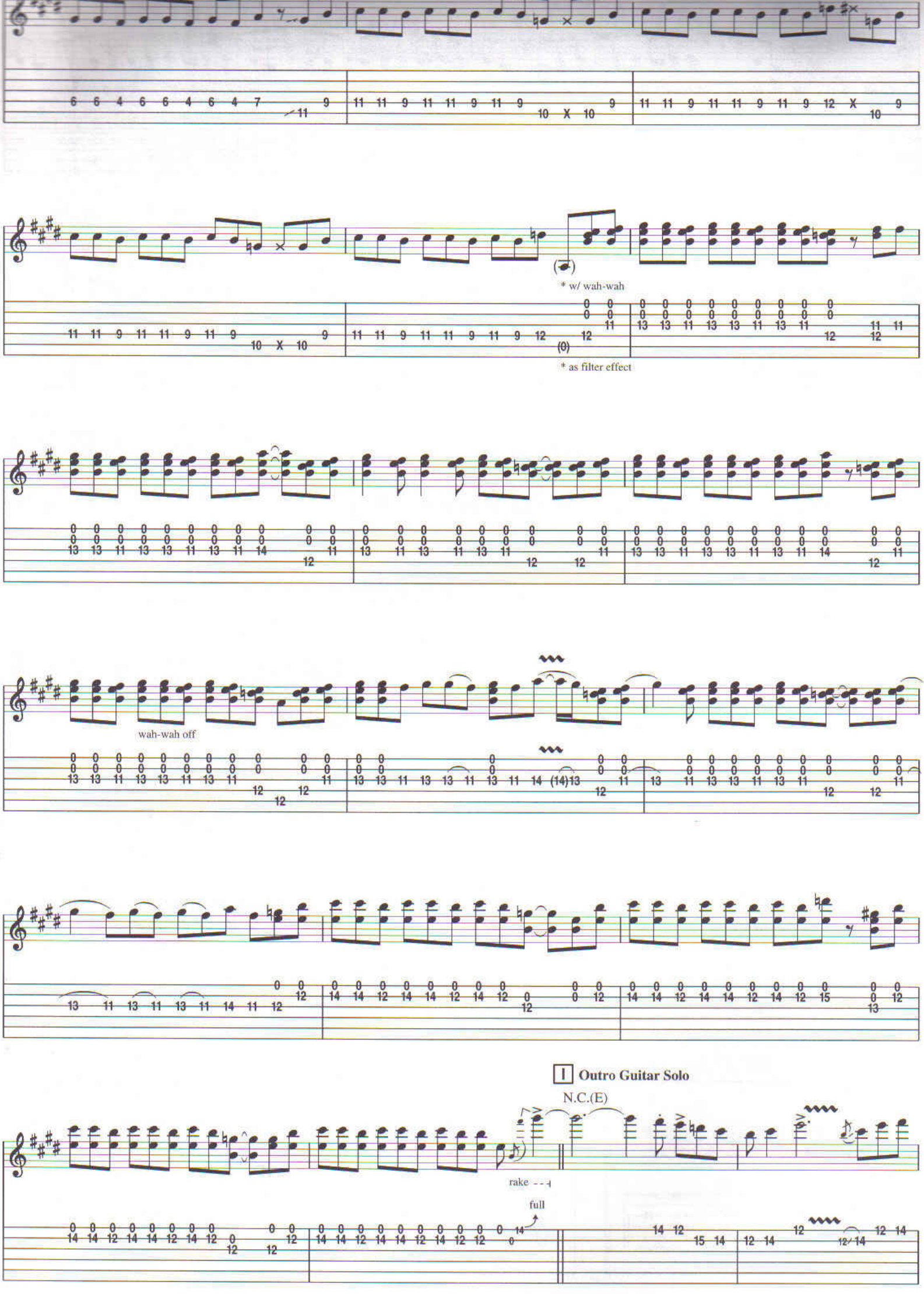
Gtr. 2: w/ Riff B, till end

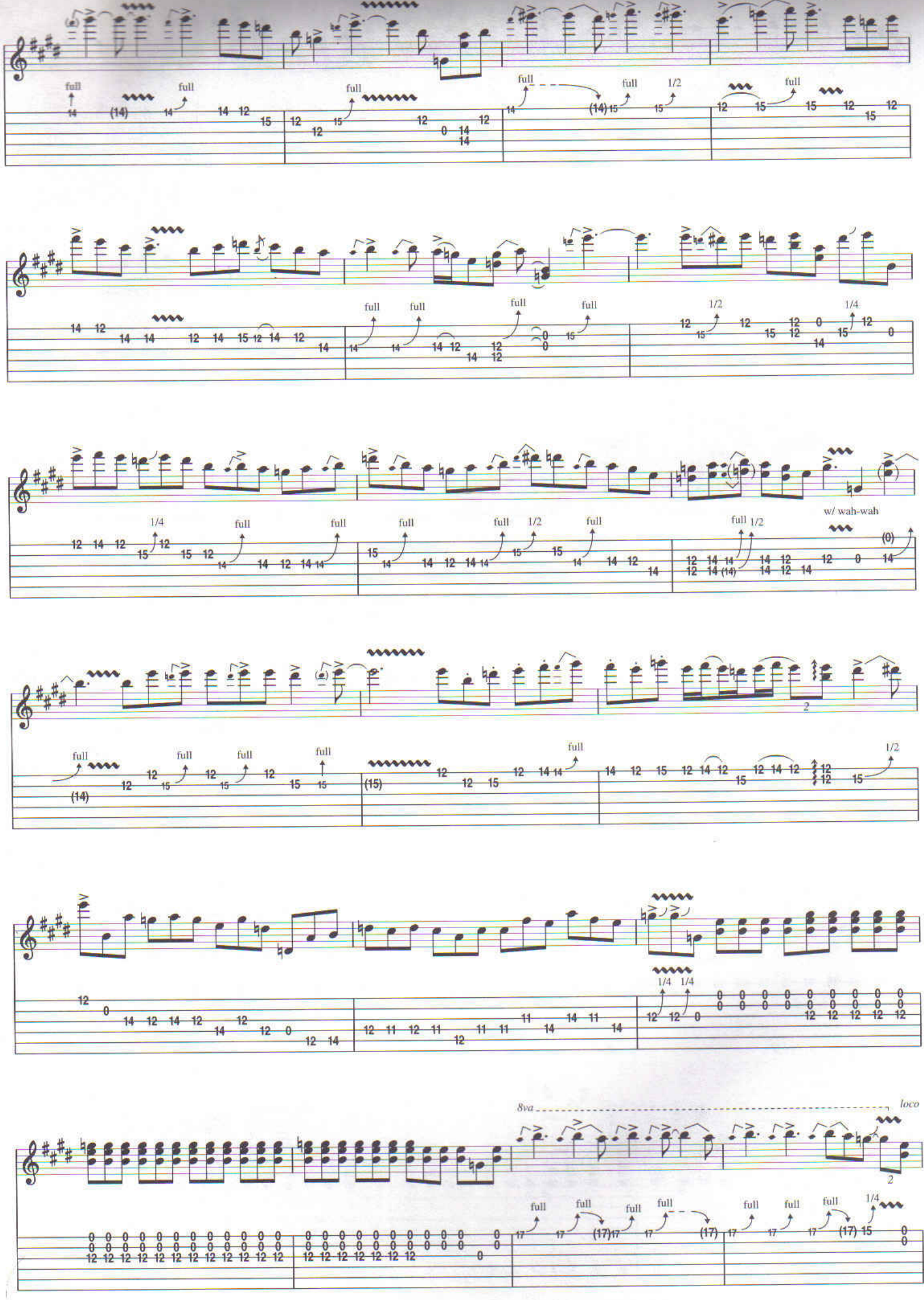
Riff A

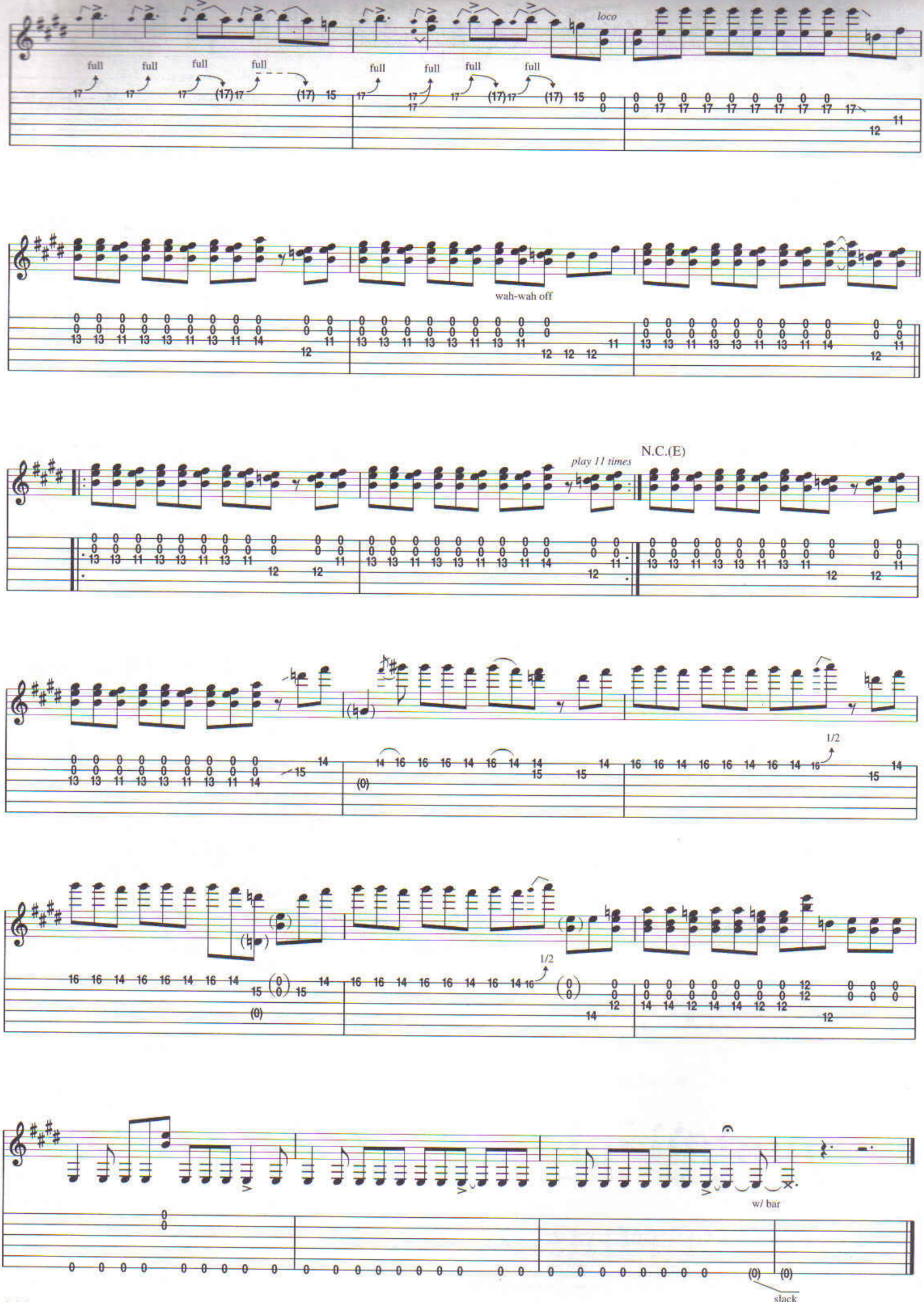
Gtr. 2

Riff B

Gtr. 2


* w/ wah-wah
* as filter effect
wah-wah off
I Outro Guitar Solo
N.C.(E)
rake
full


full
1/2
1/4
w/ wah-wah
8va
loco


loco
full
full
full
full
full
full
full
full
wah-wah off
play 11 times
N.C.(E)
1/2
1/2
w/ bar
(0)
slack

Izabella

Words and Music by Jimi Hendrix

Spoken Introduction

"We'd like to do a song dedicated to maybe a soldier in the army, singin' about his old lady that he dreams about, and huggin' a machine gun instead. Or it could be a cat, maybe, tryin' to fall in love with that girl, baby, but a little bit too scared. That's what the problems come from, sometimes, isn't it? I mean, the cat really insecure a little bit, so they call girls 'groupies' and they call girls this, and they call passive people 'hippies', and blah blah, wooe wooe...on down the line. That's because they, fuckin', not in love, man. That's what's happenin'. That's the other half of a man is a woman, and uh, we'd like to play a thing called 'Izabella', and don't you ever forget it. Y'all are hard-headed (laughs)." . . .

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderately ♩ = 118

band tacet

Gtr. 1 (Jimi Hendrix)

N.C.(D)

mf w/ fuzz face & univibe

*T = Thumb on ⑥

rake

let ring

band enters

N.C. (*G7#9)

Gtr. 2 (Larry Lee)

Rhy. Fig. 1

mf w/ clean tone

*This chord can also be analyzed as G9 when taking gtr. 2 into account.

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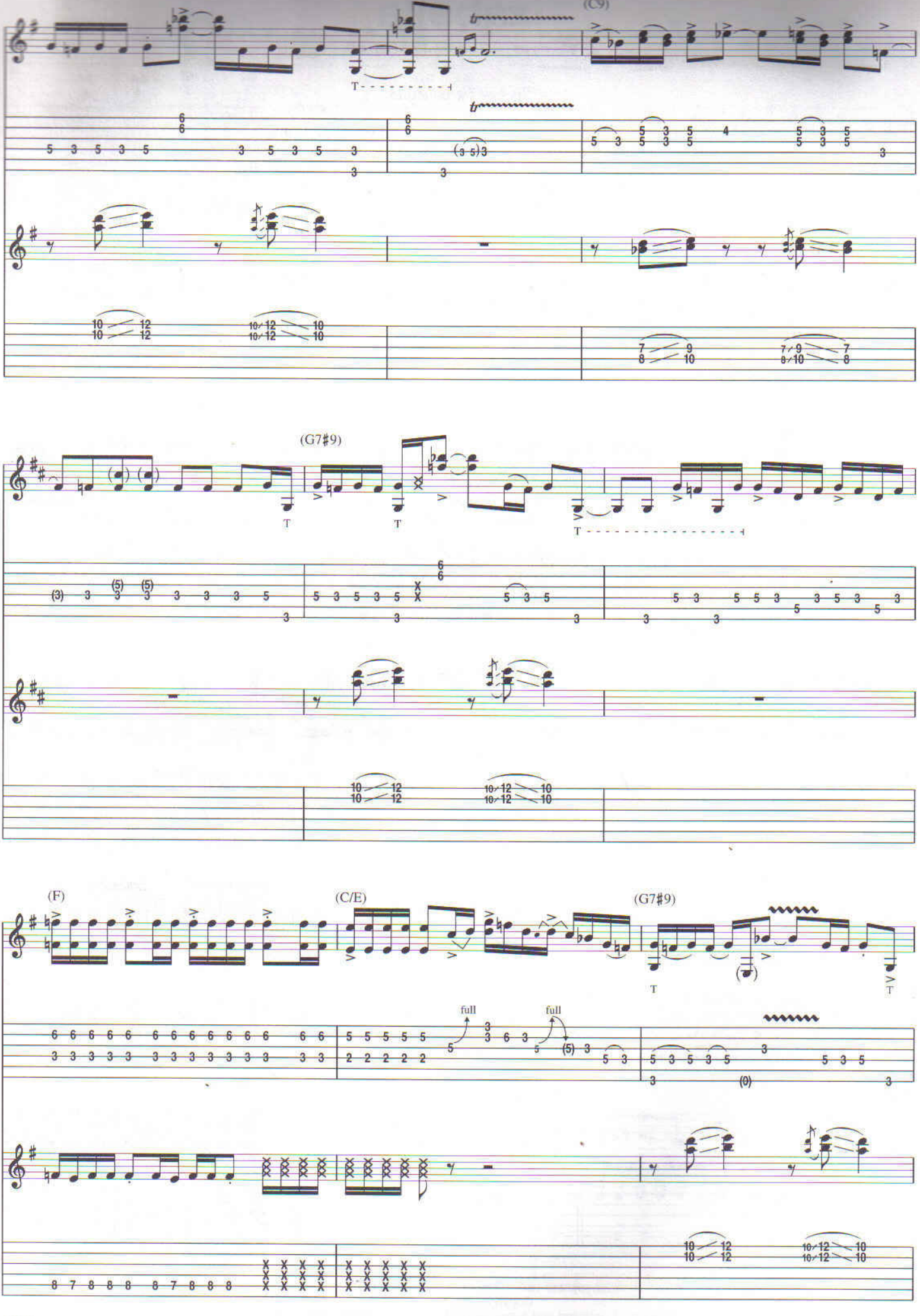
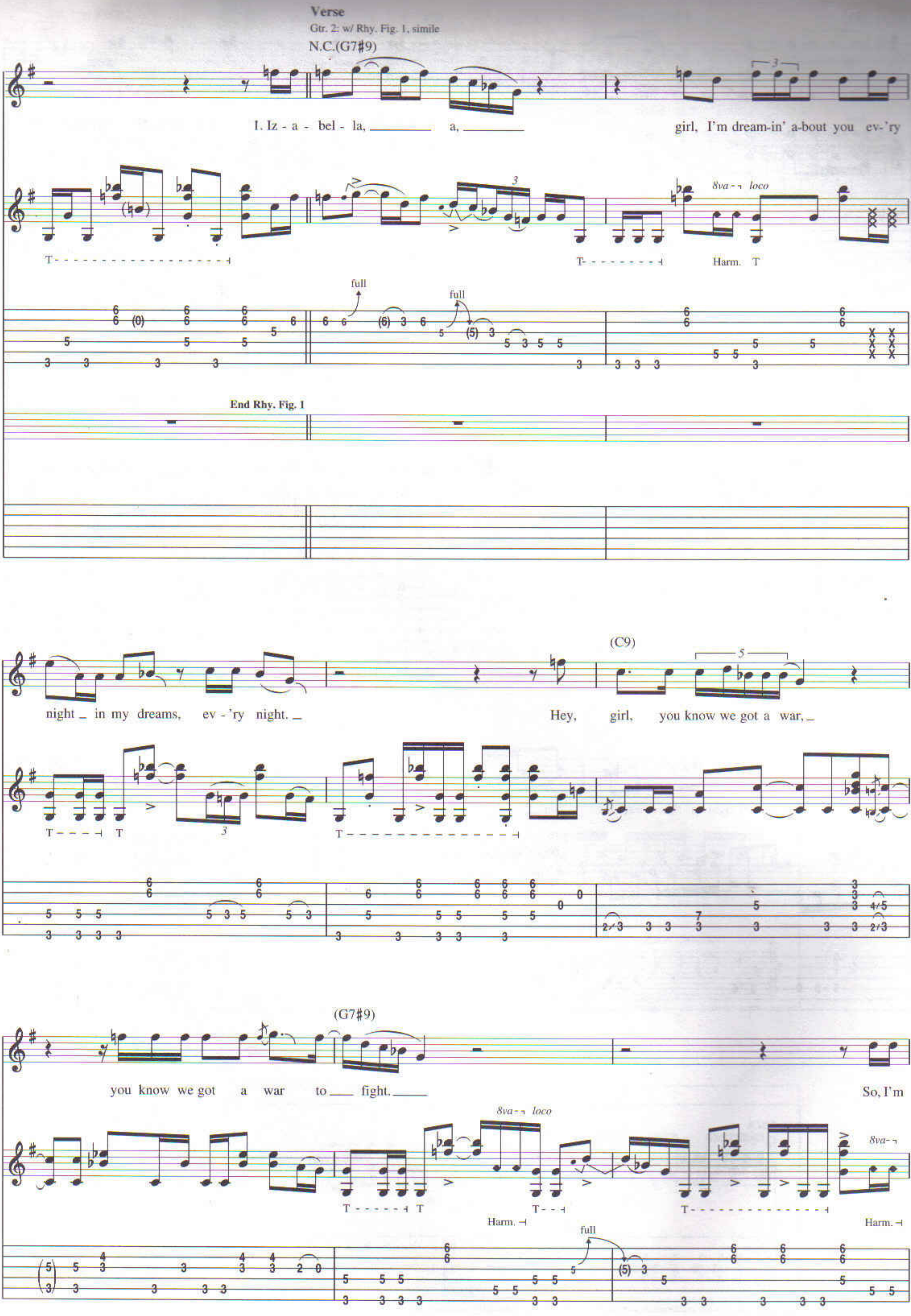

(C9)
(G7#9)
(F)
(C/E)
(G7#9)
full
full


Verse
Gtr. 2: w/ Rhy. Fig. 1, simile
N.C.(G7#9)
1. Iz - a - bel - la, a, girl, I'm dream-in' a-bout you ev-'ry
8va loco
Harm.
full
End Rhy. Fig. 1
night in my dreams, ev - 'ry night.
(C9)
Hey, girl, you know we got a war,
(G7#9)
you know we got a war to fight.
So, I'm
8va loco
Harm.
full
8va
Harm.

think - in' a - bout you ev - 'ry day, lord, I hope you re - ceiv - in' me

loco

Verse

Gtr. 2: w/ Riff A, 2 times

(G7#9) N.C.(G7#9)

right. 2. Iz - a - bel - la,

full full

girl, I'm fight - in' this war for you. Hey, lit - tle

full full

Riff A

Gtr. 2

Gtr. 2: w/ Riff B

(C9)

Gtr. 2: w/ Riff A

(G7♯9)

girl, I'm fight-in' this war for the chil-dren and the world and you.

rake

T

Gtr. 2: w/ Riff C

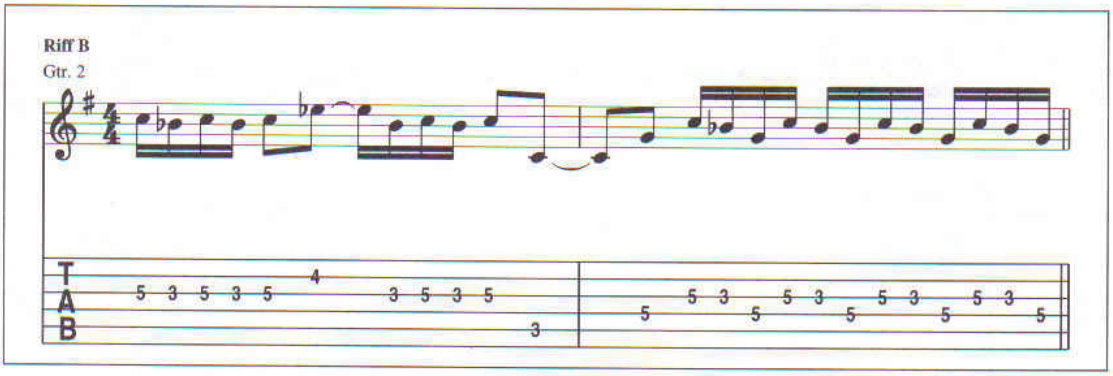
(F) (C)

So, I hope you hear me, ba - by, what I'm try'n' to tell you is

T

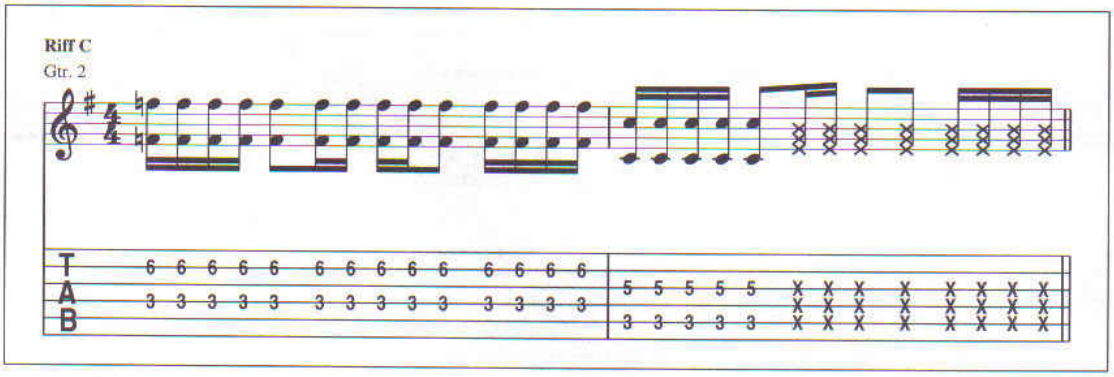
Riff B

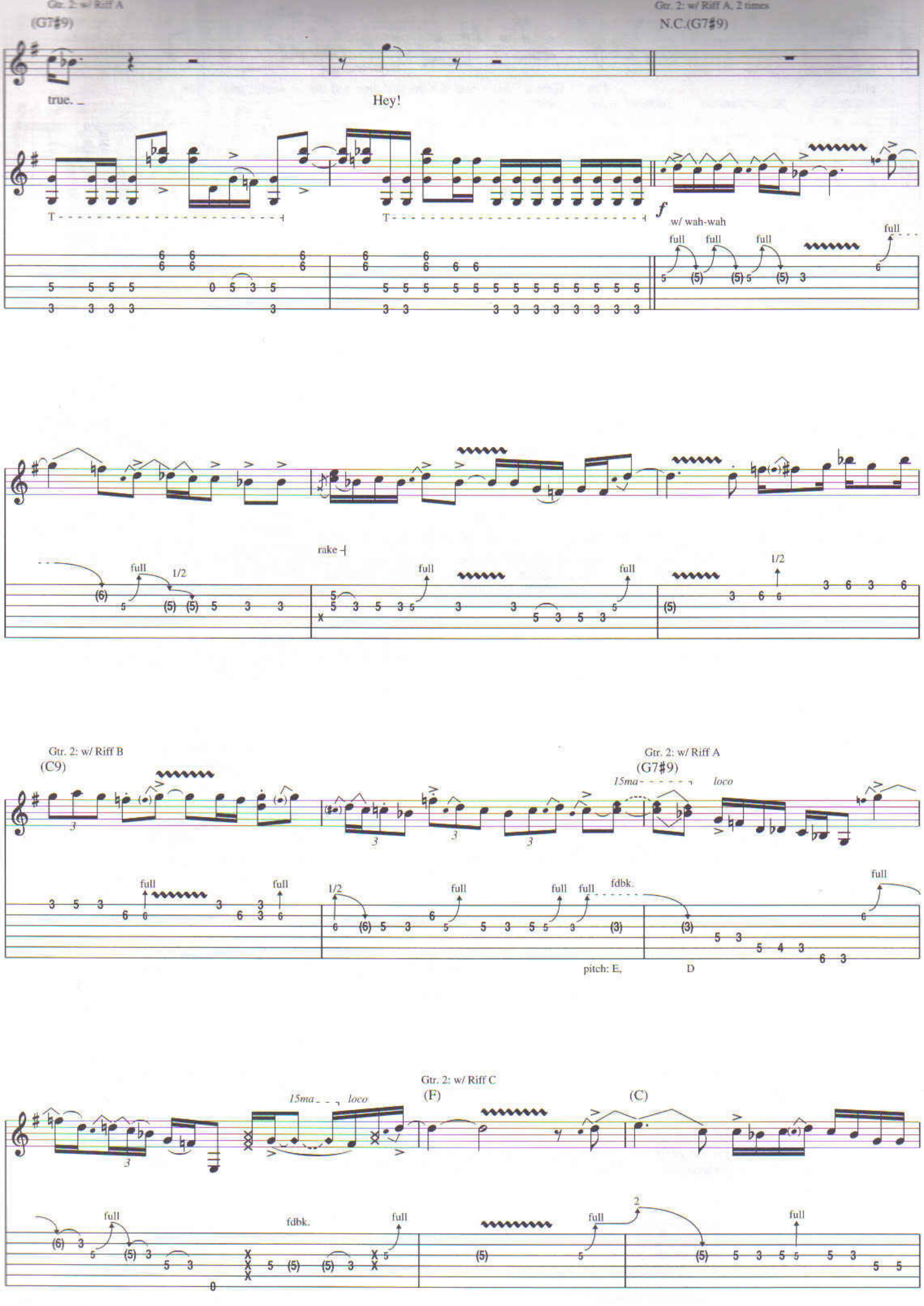
Gtr. 2



Riff C

Gtr. 2




Gtr. 2: w/ Riff A
(G7♯9)
Gtr. 2: w/ Riff A, 2 times
N.C.(G7♯9)
true.
Hey!
f
w/ wah-wah
full
rake
1/2
Gtr. 2: w/ Riff B
(C9)
Gtr. 2: w/ Riff A
(G7♯9)
15ma
loco
fdbk.
pitch: E,
D
Gtr. 2: w/ Riff C
(F)
(C)

(G7#9)

full full full full 1/4 1/2 full

8va loco

Gtr. 2: w/ Riff E

(C9)

hold bend full full 1/2 fdbk. full full

Gtr. 2: w/ Riff D

(G7#9)

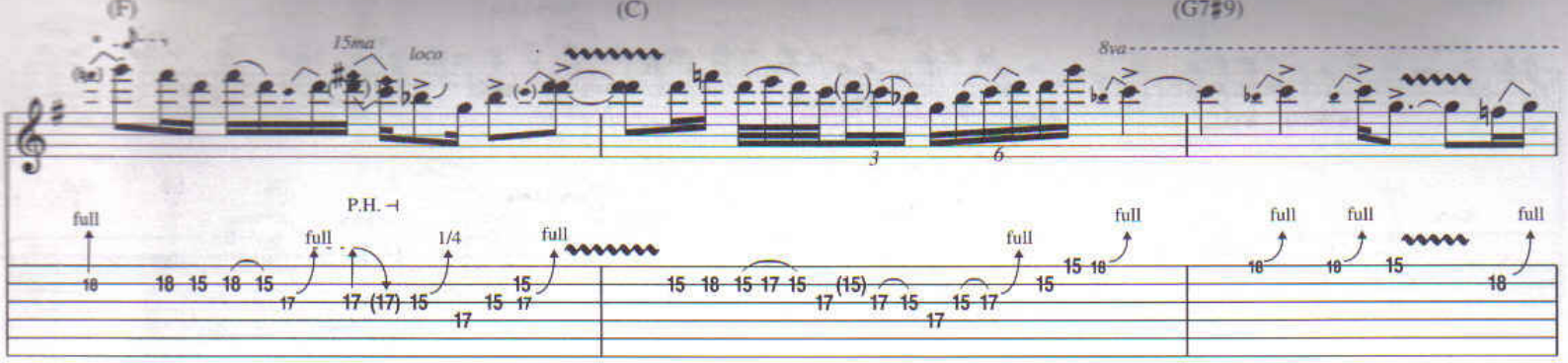
full full full full 1/4

Riff D

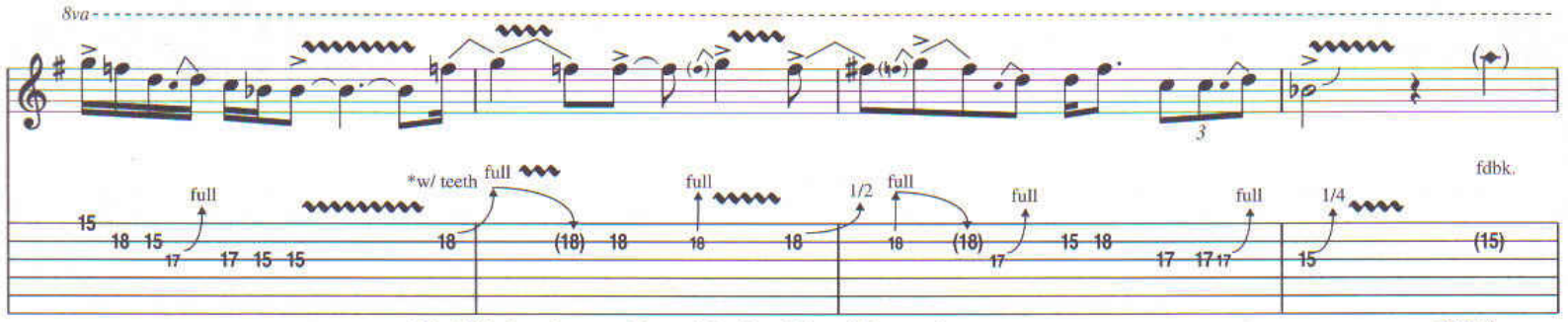
Gtr. 2

Riff E

Gtr. 2



Gtr. 2: w/ Riff D, 2 times

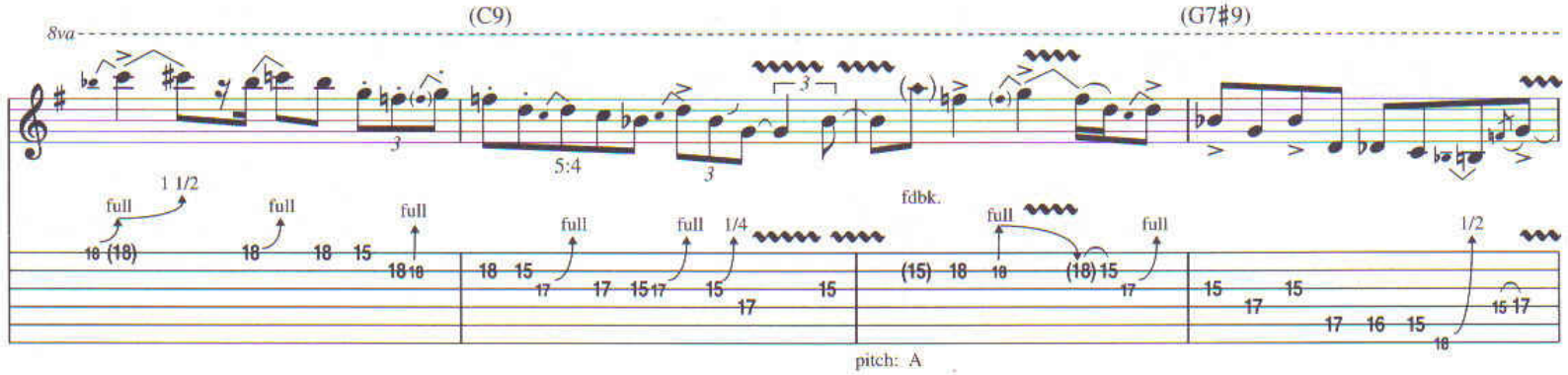


Gtr. 2: w/ Riff E

(C9)

Gtr. 2: w/ Riff D

(G7♯9)

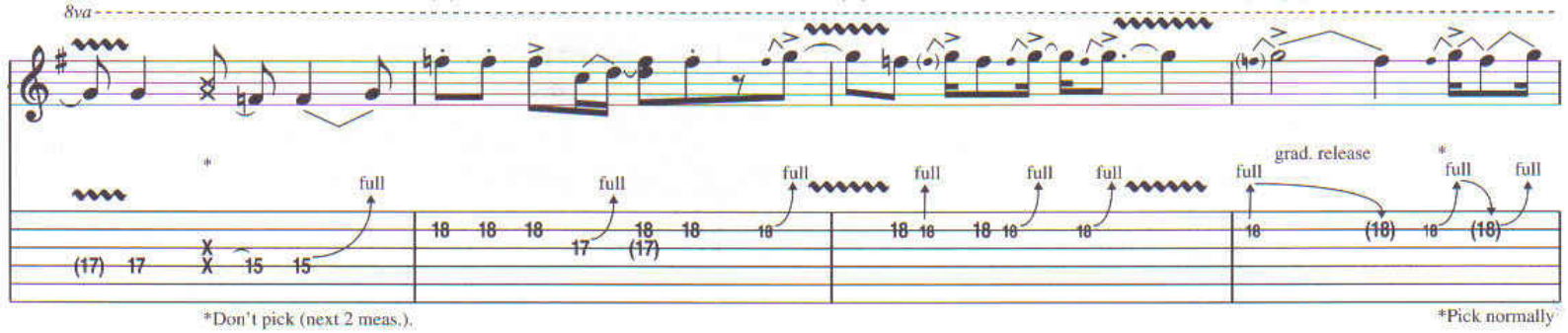


Gtr. 2: w/ Riff F

(F)

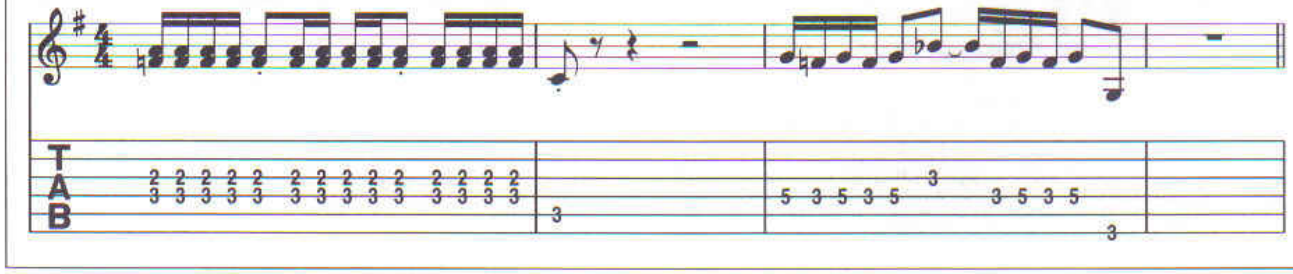
(C)

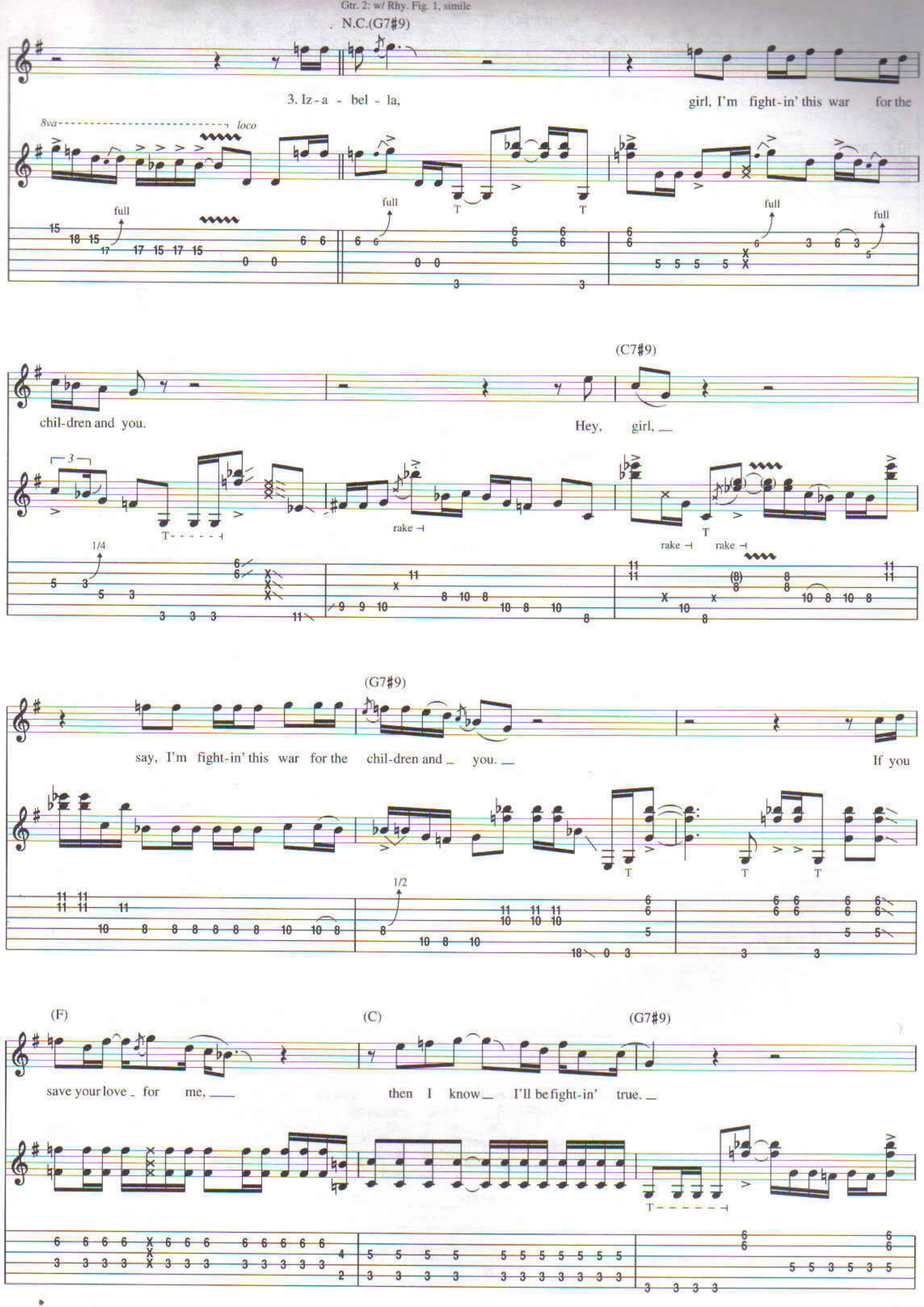
(G7♯9)

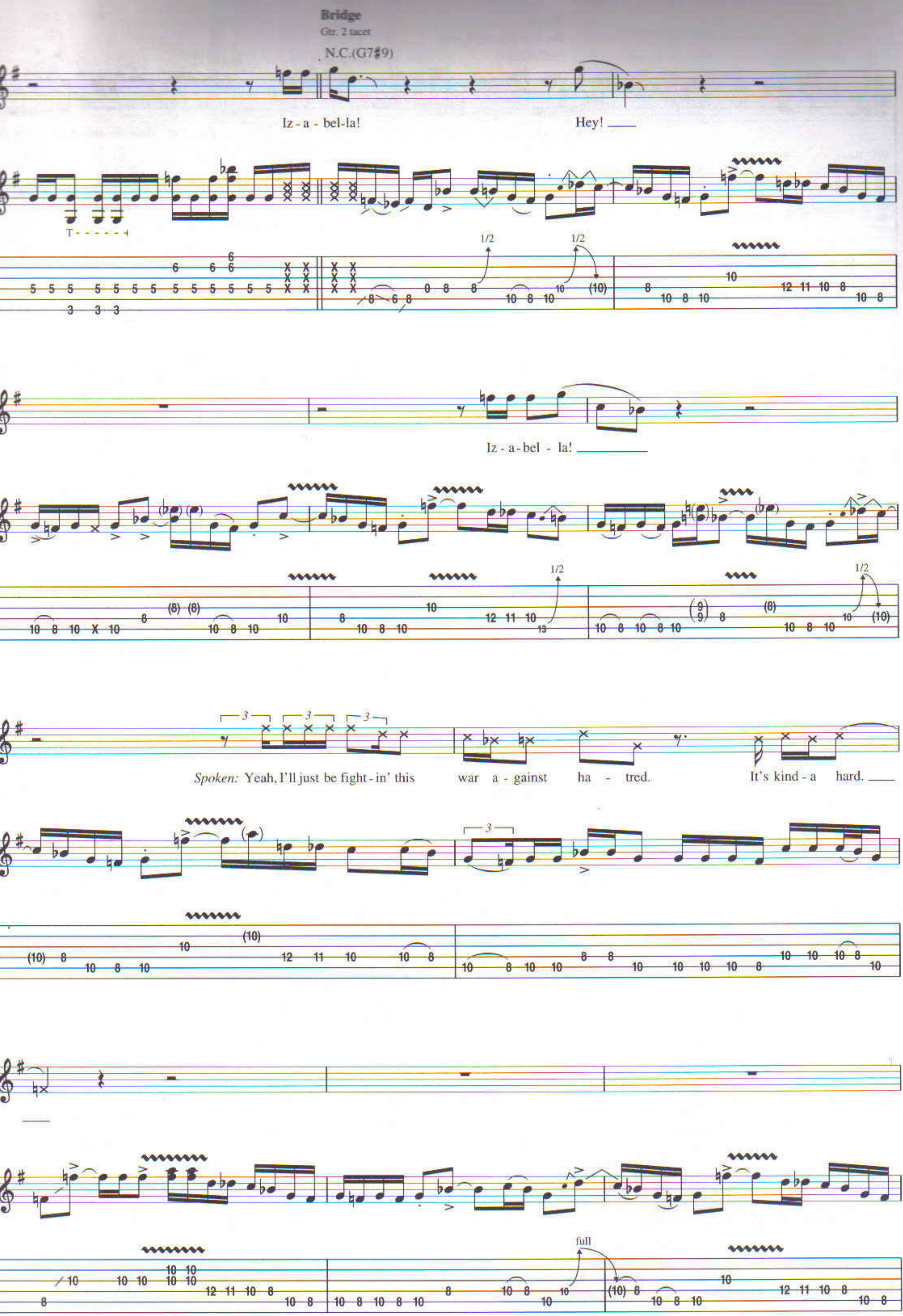


Riff F

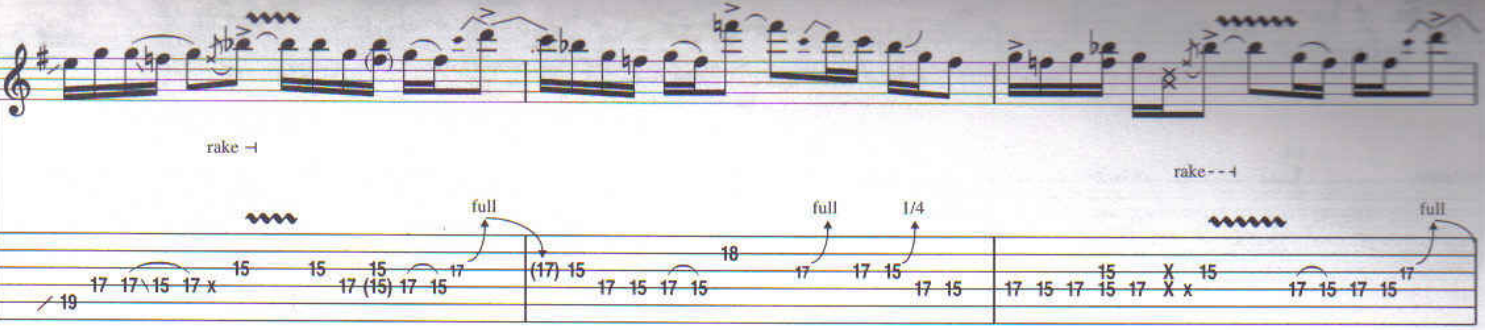
Gtr. 2

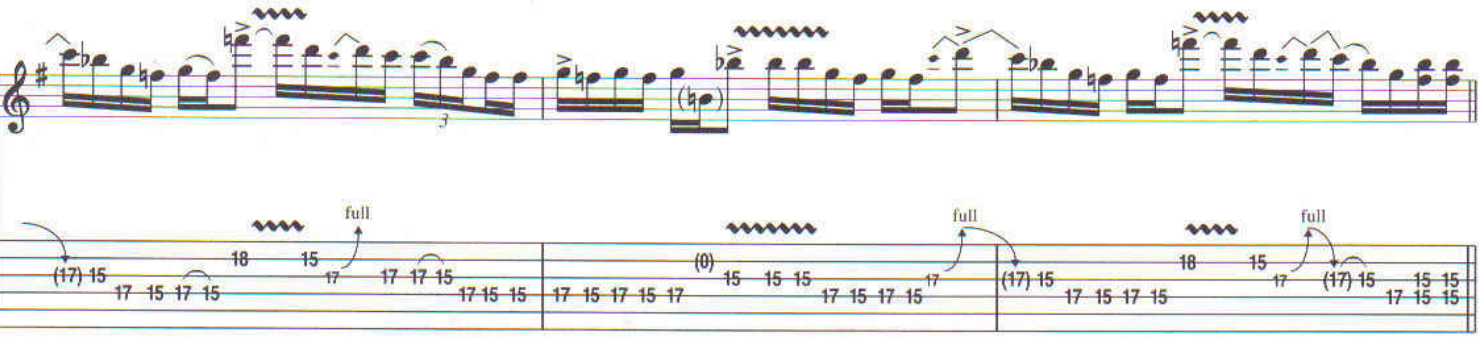



Gtr. 2: w/ Rhy. Fig. 1, simile
N.C.(G7#9)
3. Iz-a - bel - la, girl, I'm fight-in' this war for the
8va loco
full
chil-dren and you.
(C7#9)
Hey, girl,
rake
1/4
(G7#9)
say, I'm fight-in' this war for the chil-dren and you.
If you
1/2
(F)
(C)
(G7#9)
save your love for me,
then I know I'll be fight-in' true.


Bridge
Gtr. 2 tacet
N.C.(G7#9)
Iz - a - bel-la!
Hey!
Iz - a - bel - la!
Spoken: Yeah, I'll just be fight - in' this war a - gainst ha - tred.
It's kind - a hard.
1/2
full

Gtr. 2: w/ Riff G, 3 times

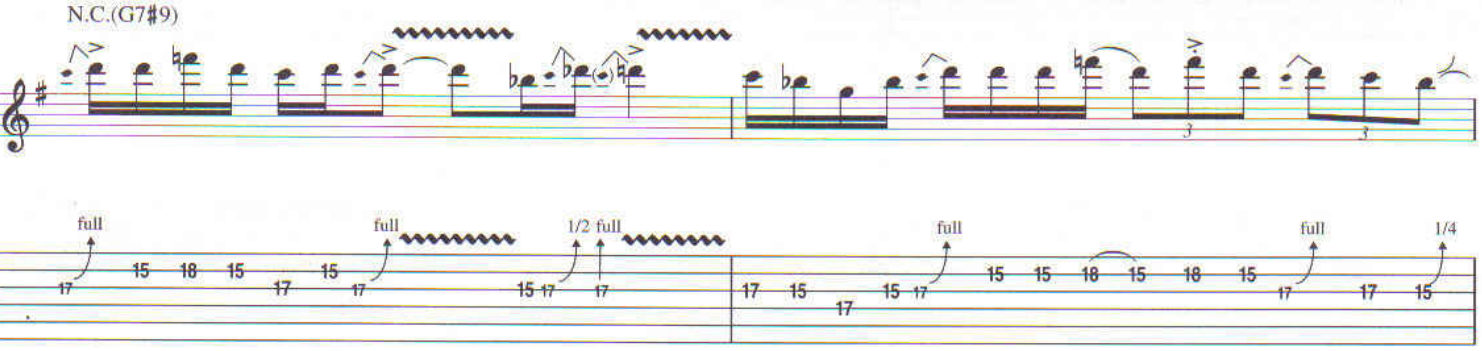




Outro Guitar Solo

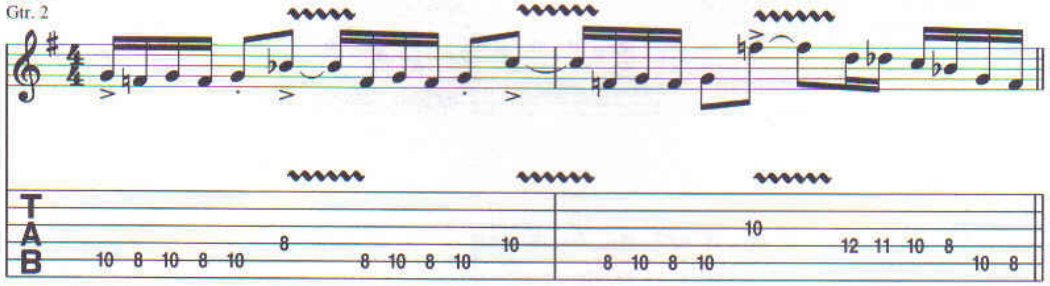
Gtr. 2: w/ Riff G, 11 1/2 times

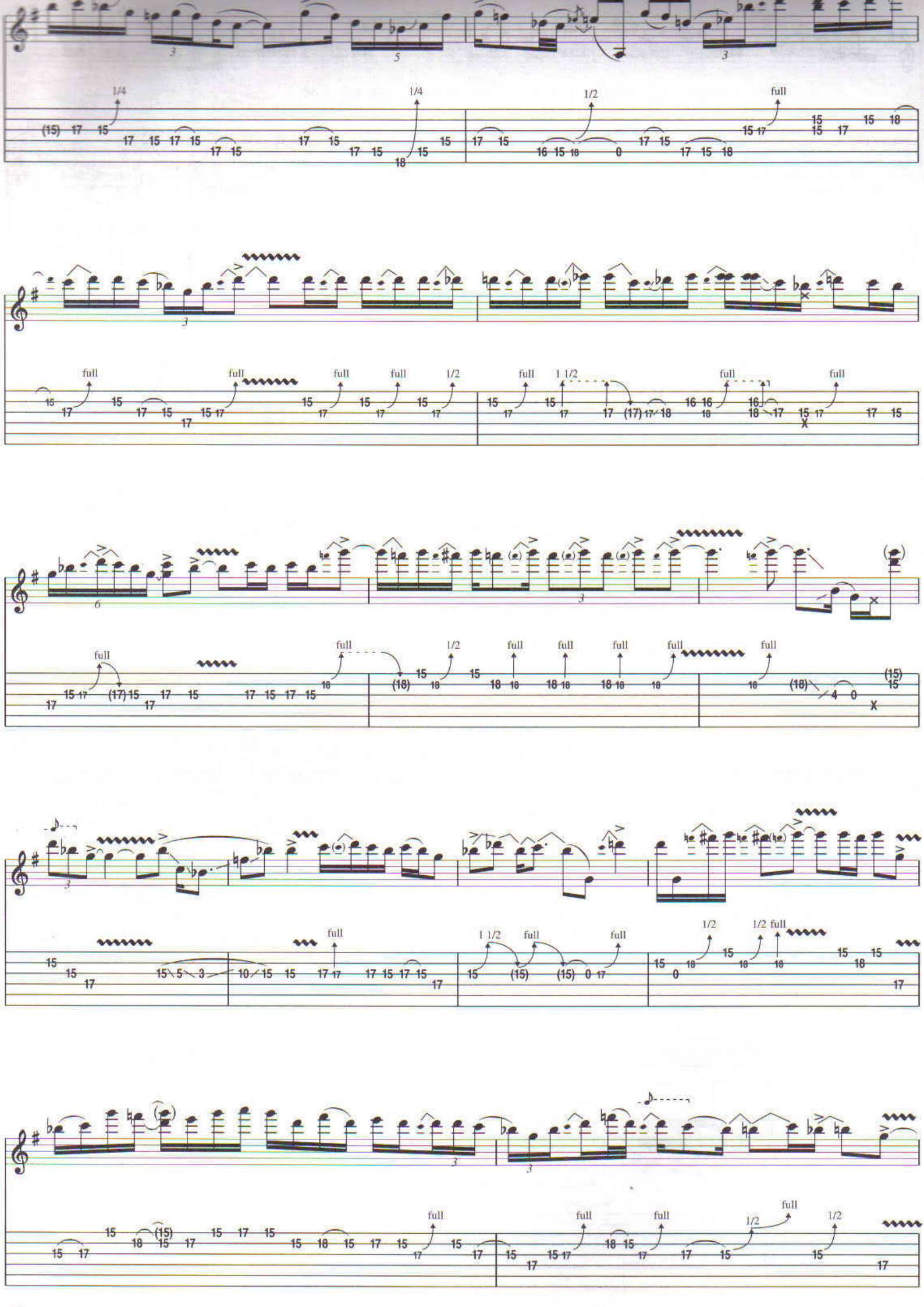
N.C.(G7#9)

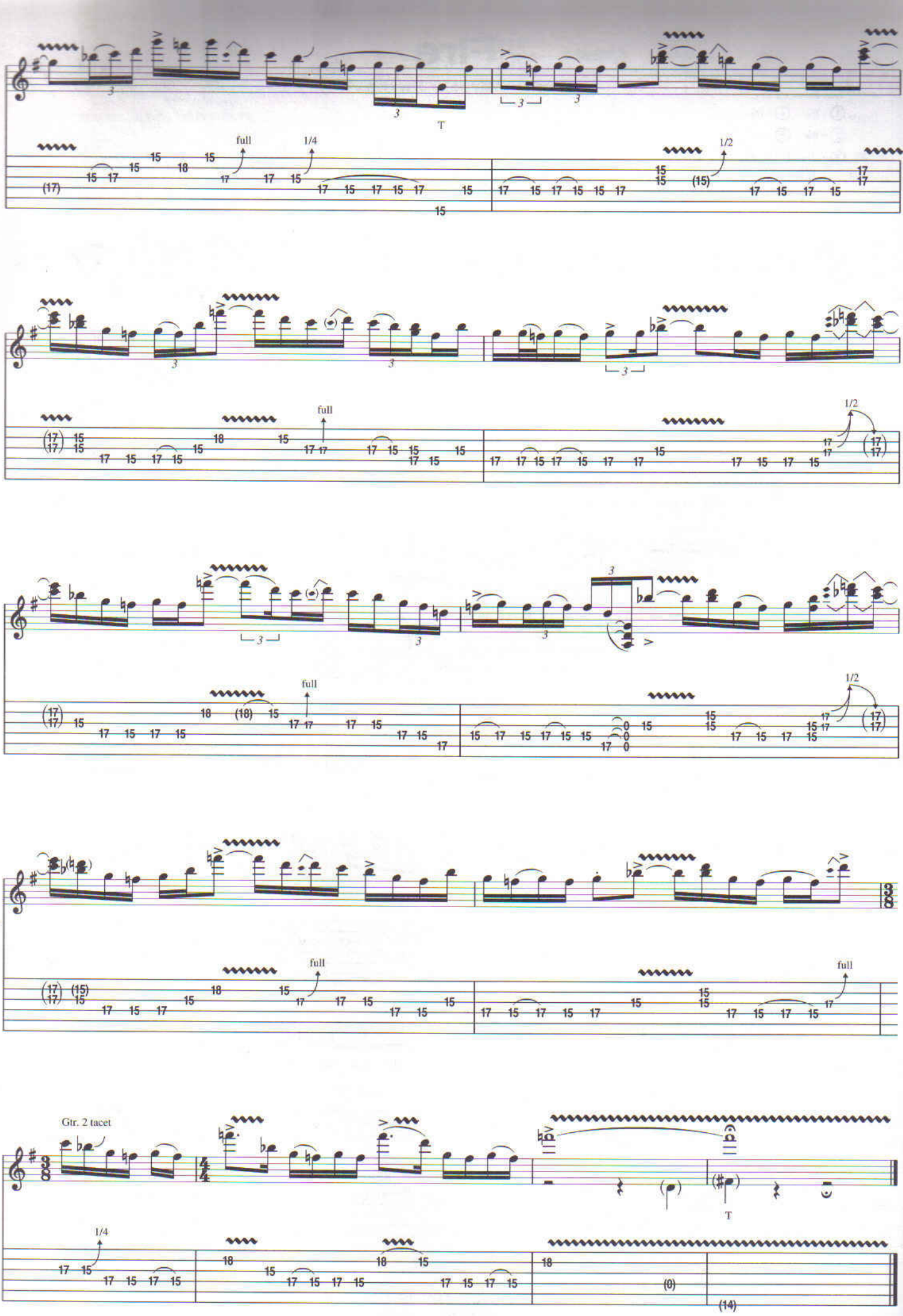


Riff G

Gtr. 2






full
1/4
1/2
T
full
1/2
full
1/2
full
full
Gtr. 2 tacet
1/4
T

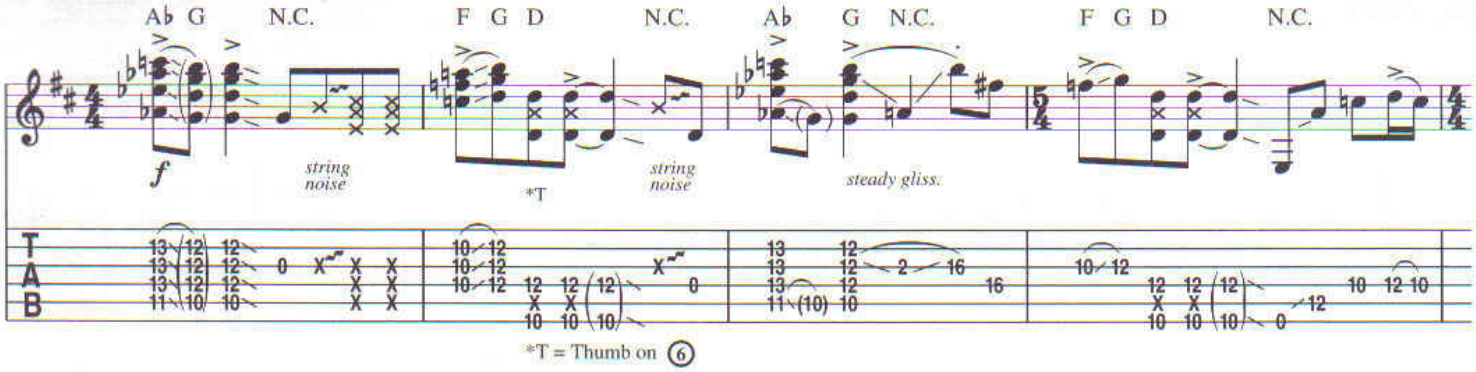
Fire

Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

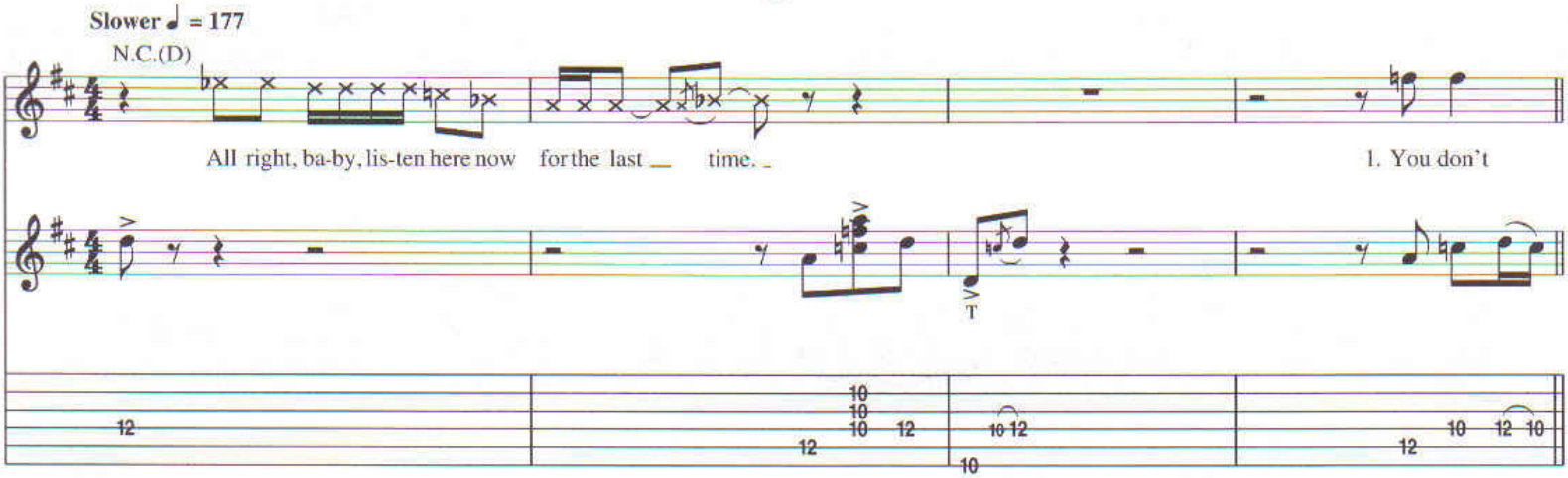
Intro

Moderately Fast ♩ = 182



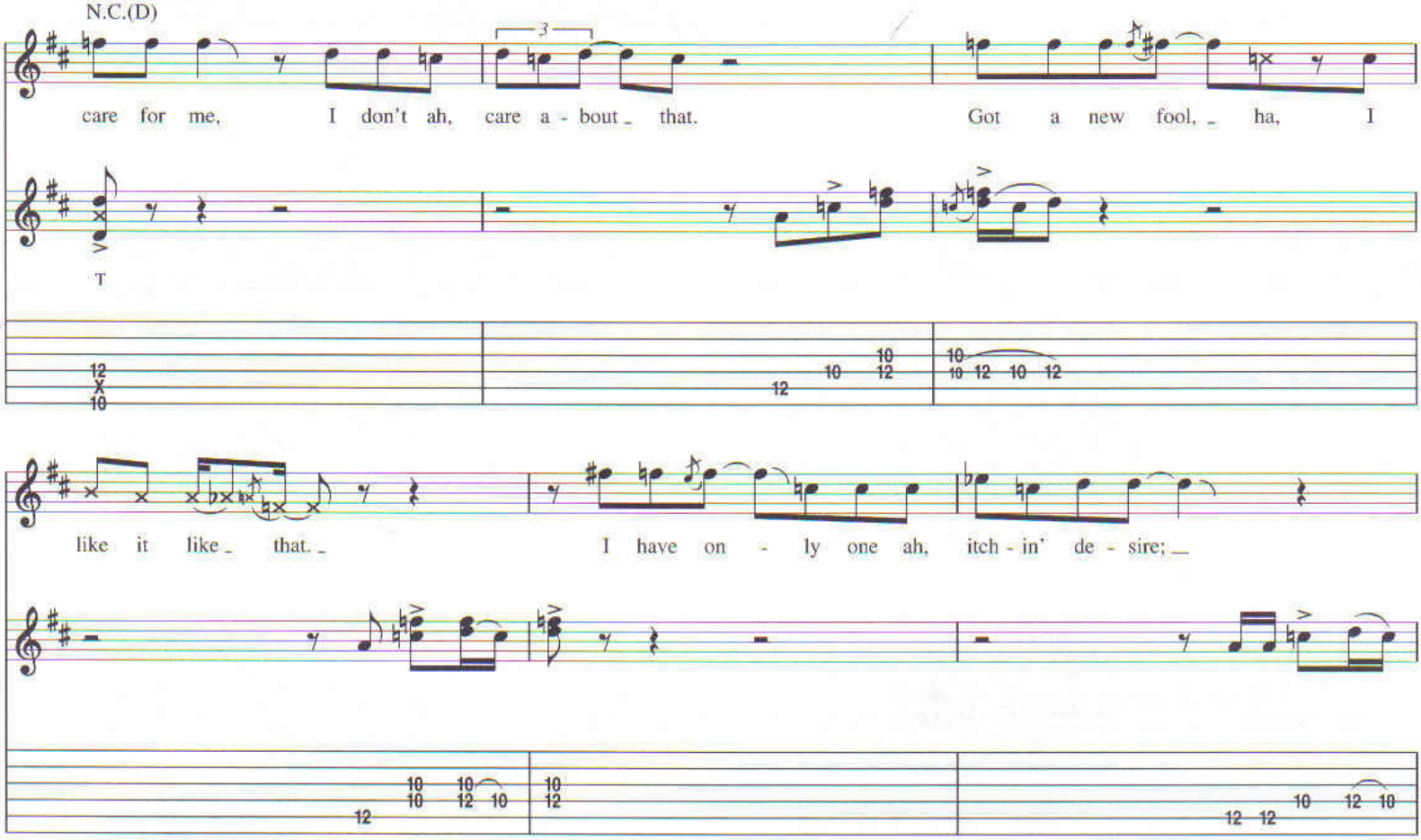
*T = Thumb on ⑥

Slower ♩ = 177



Verse

Slower ♩ = 170



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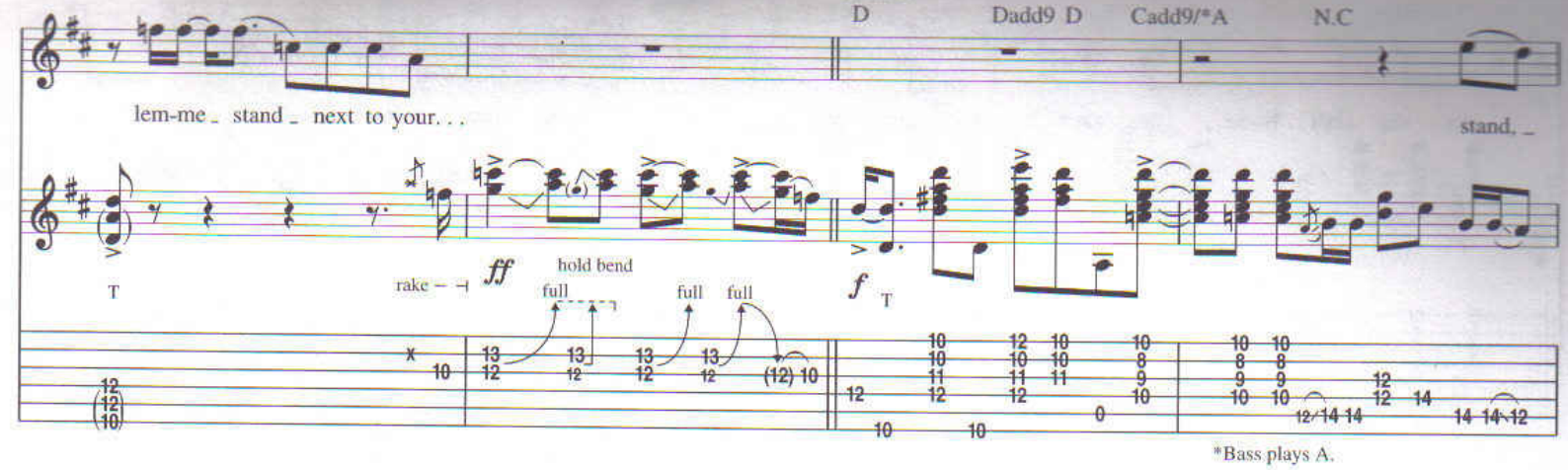
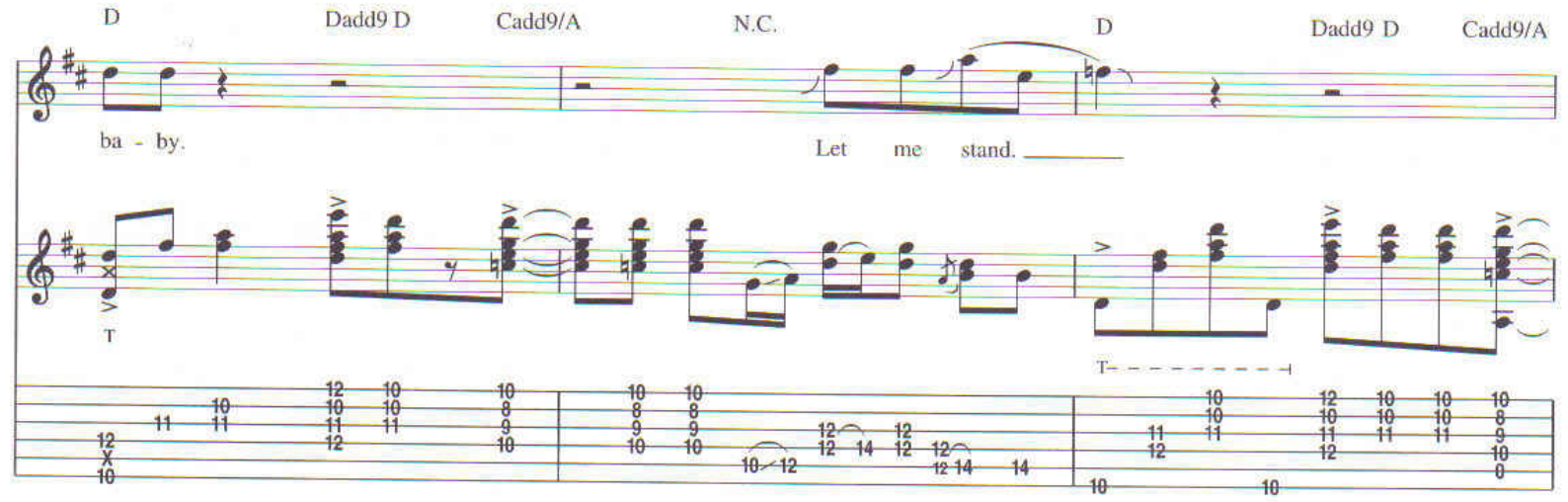
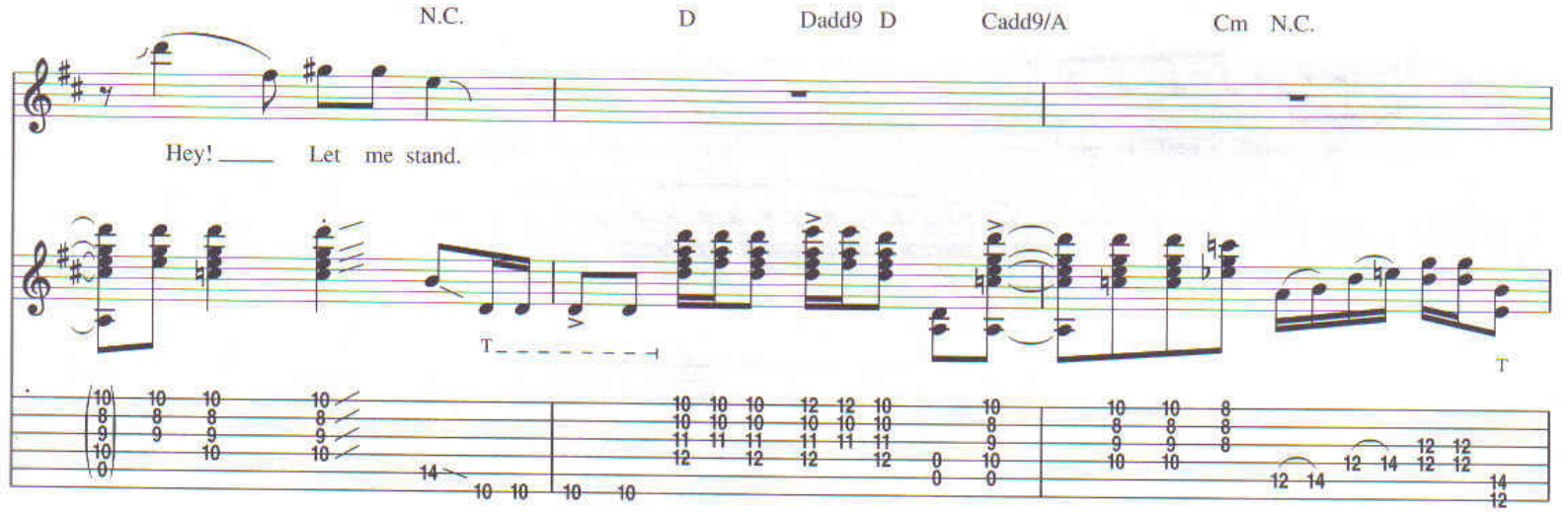
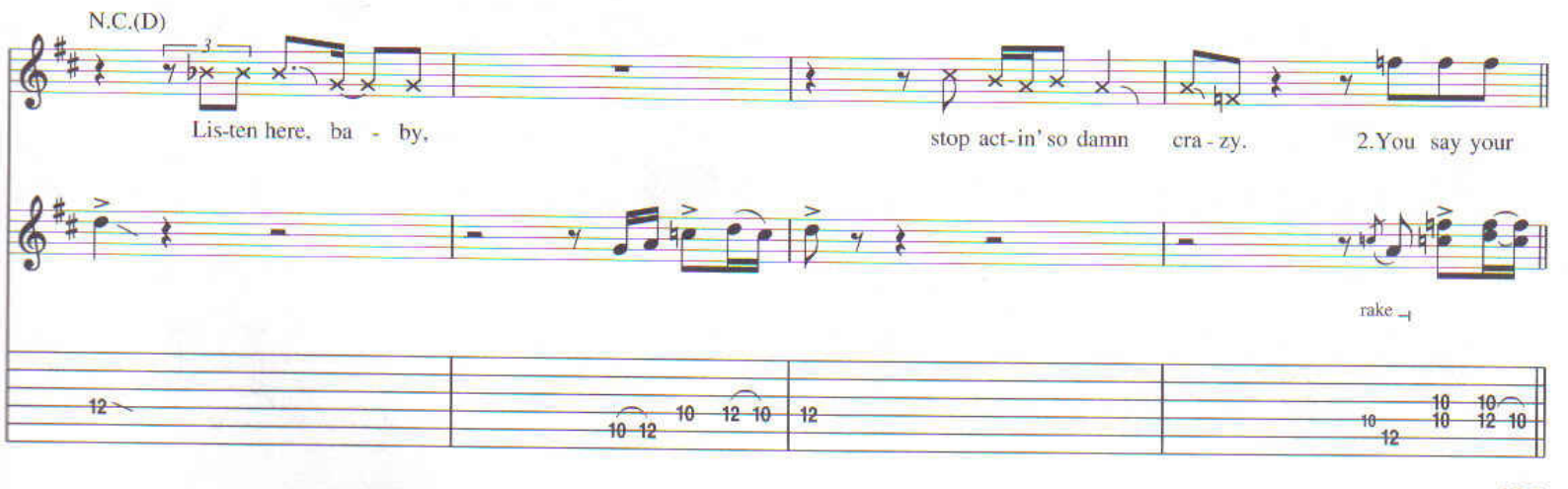
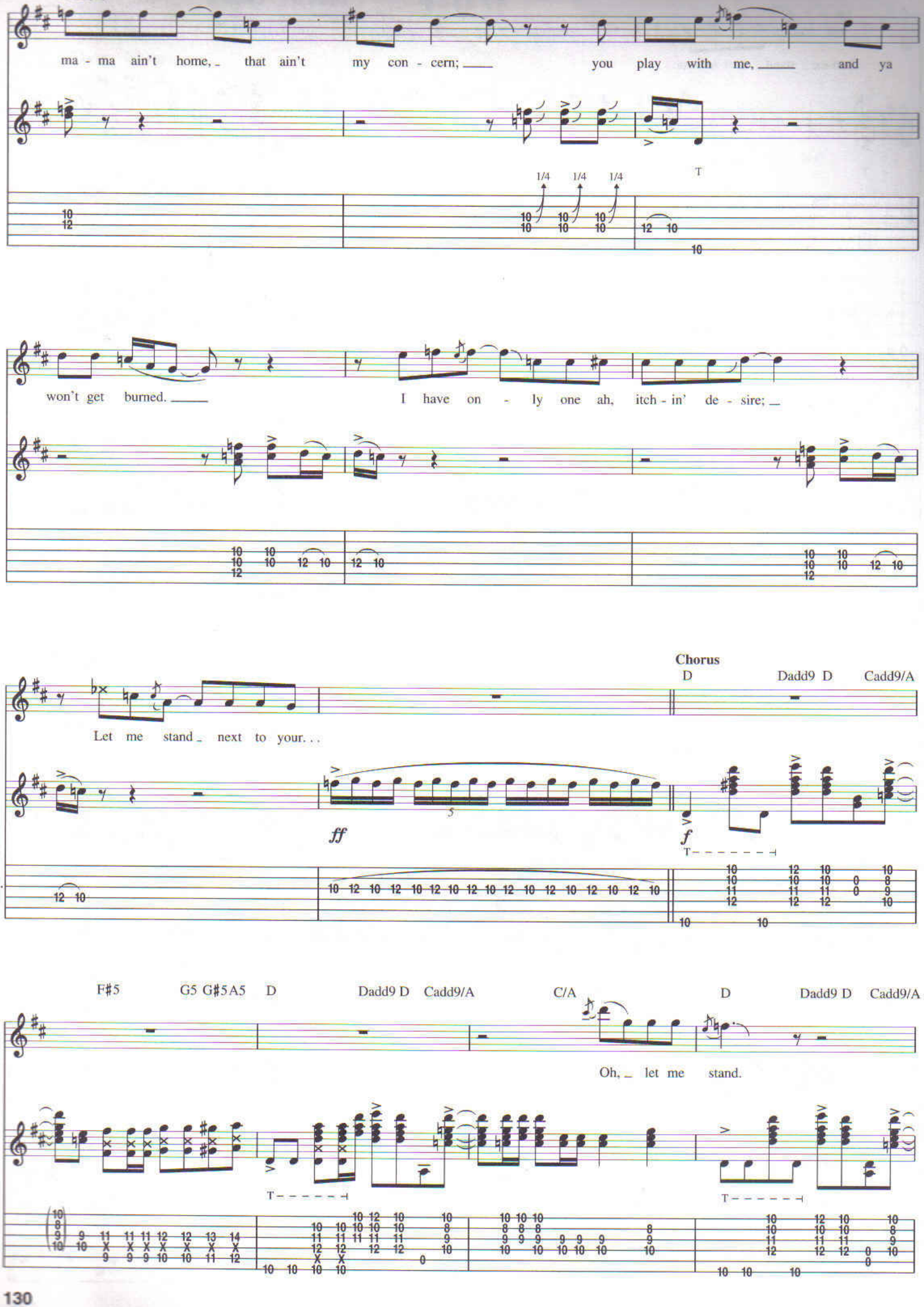
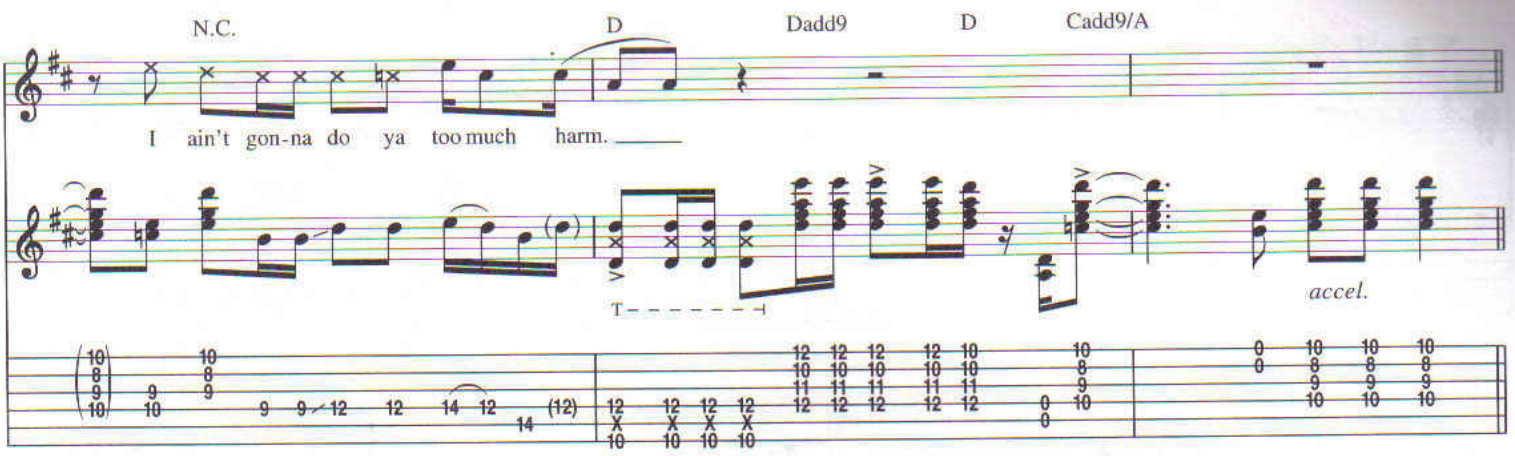

D
Dadd9 D
Cadd9/*A
N.C
lem-me _ stand _ next to your. . .
stand. _
rake
ff
hold bend
full
full
full
f
*Bass plays A.

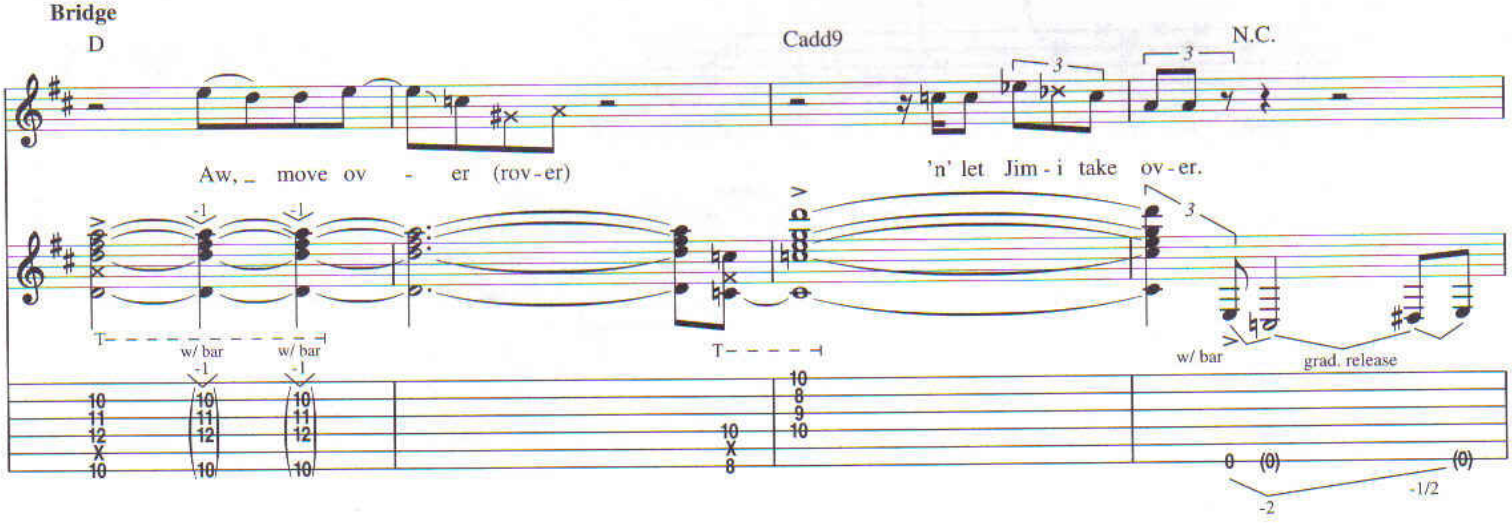

D
Dadd9 D
Cadd9/A
N.C.
D
Dadd9 D
Cadd9/A
ba - by.
Let me stand. _____

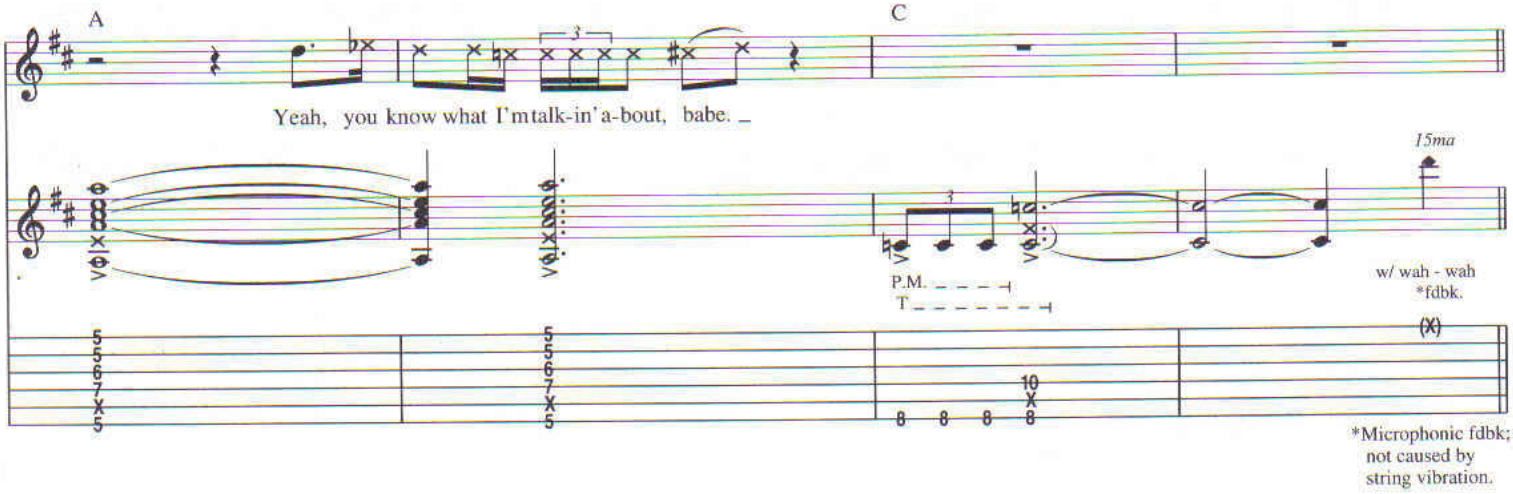

N.C.
D
Dadd9 D
Cadd9/A
Cm N.C.
Hey! ____ Let me stand.

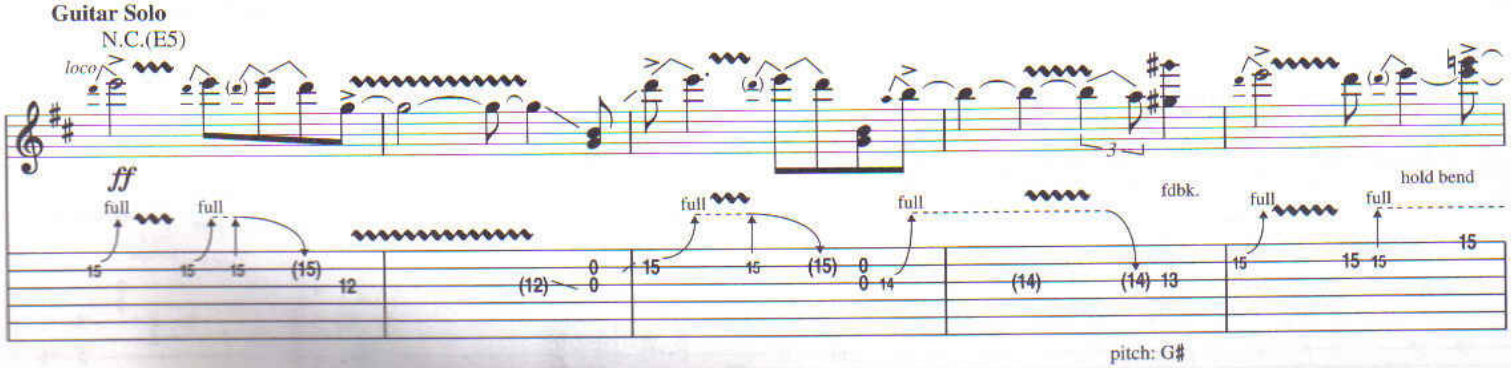

N.C.(D)
Lis-ten here, ba - by,
stop act-in' so damn cra - zy.
2.You say your
rake

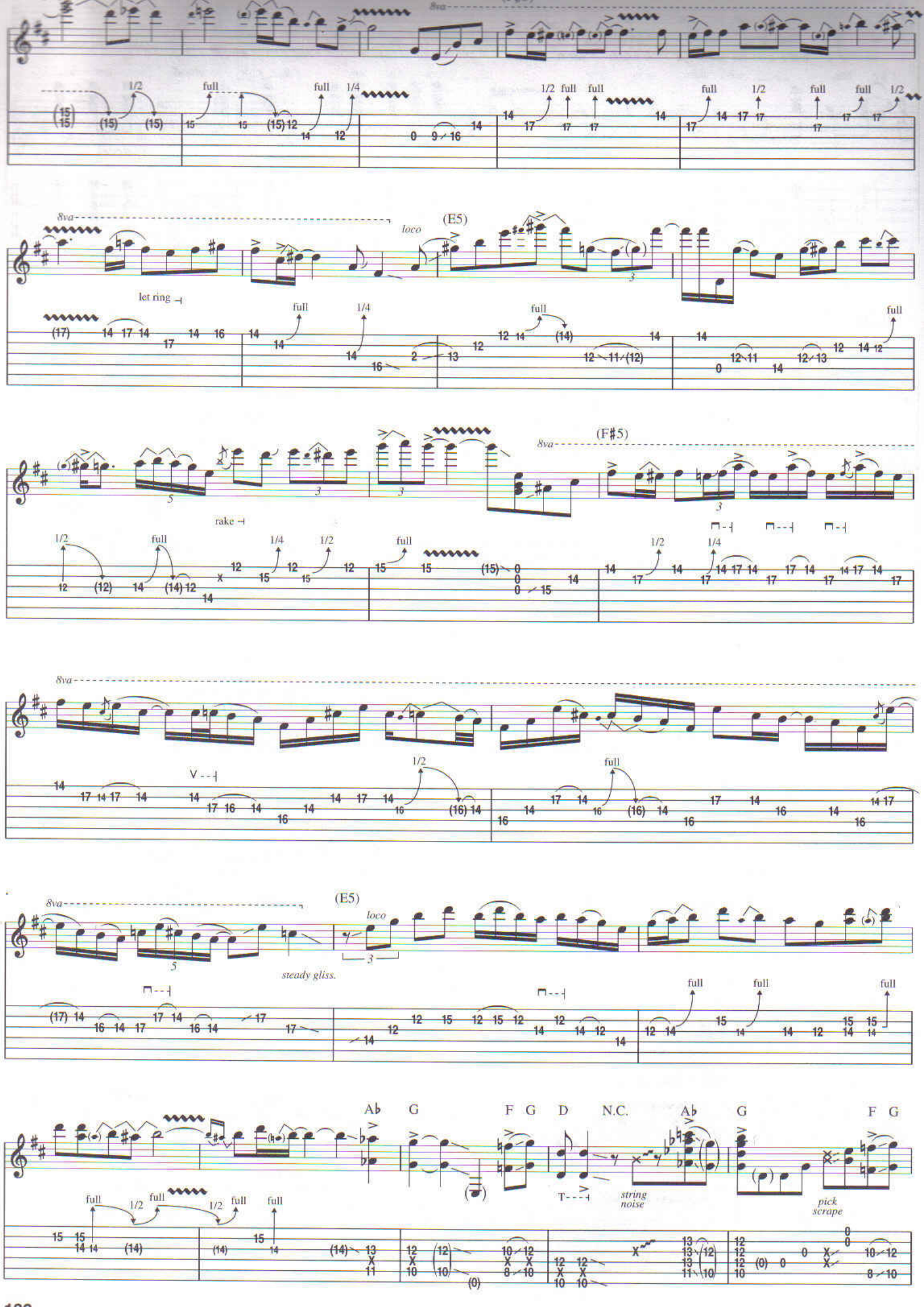

ma - ma ain't home, that ain't my con - cern; you play with me, and ya
won't get burned. I have on - ly one ah, itch - in' de - sire;
Chorus
D
Dadd9 D
Cadd9/A
Let me stand next to your. . .
ff
f
F#5
G5 G#5A5
D
Dadd9 D
Cadd9/A
C/A
D
Dadd9 D
Cadd9/A
Oh, let me stand.

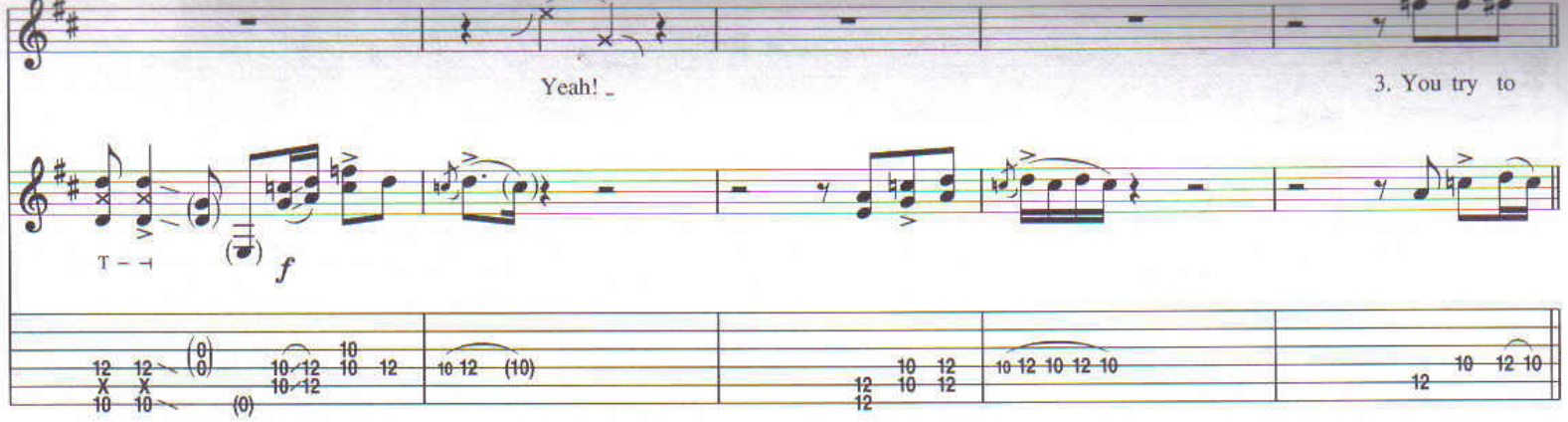

N.C.
D
Dadd9
D
Cadd9/A
I ain't gon-na do ya too much harm.
T
accel.


Bridge
D
Cadd9
N.C.
Aw, move ov - er (rov-er)
'n' let Jim - i take ov-er.
w/ bar
w/ bar
w/ bar
grad. release
-2
-1/2


A
C
Yeah, you know what I'm talk-in'a-bout, babe.
15ma
P.M.
T
w/ wah - wah
*fdbk.
*Microphonic fdbk; not caused by string vibration.

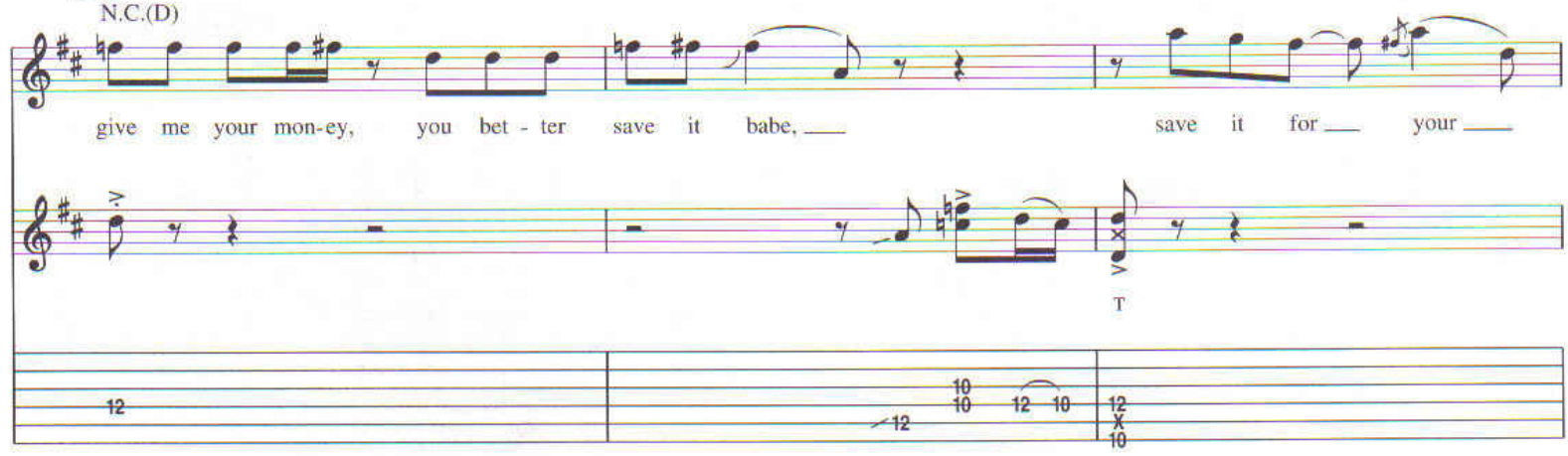

Guitar Solo
N.C.(E5)
loco
ff
full
fdbk.
hold bend
pitch: G#

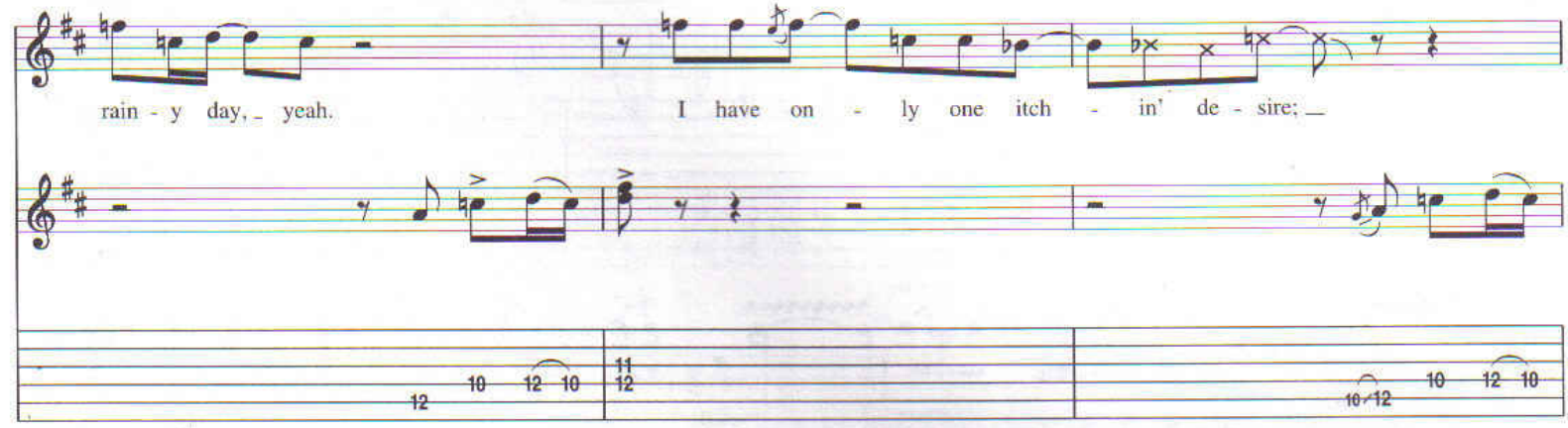

8va
1/2
full
1/4
8va
loco
(E5)
let ring
full
1/4
full
full
8va
(F#5)
rake
1/2
full
1/4
1/2
full
1/2
1/4
8va
V
1/2
full
8va
(E5)
loco
steady gliss.
full
full
full
Ab
G
F G
D
N.C.
Ab
G
F G
full
1/2
full
1/2
full
full
T
string noise
pick scrape



Verse

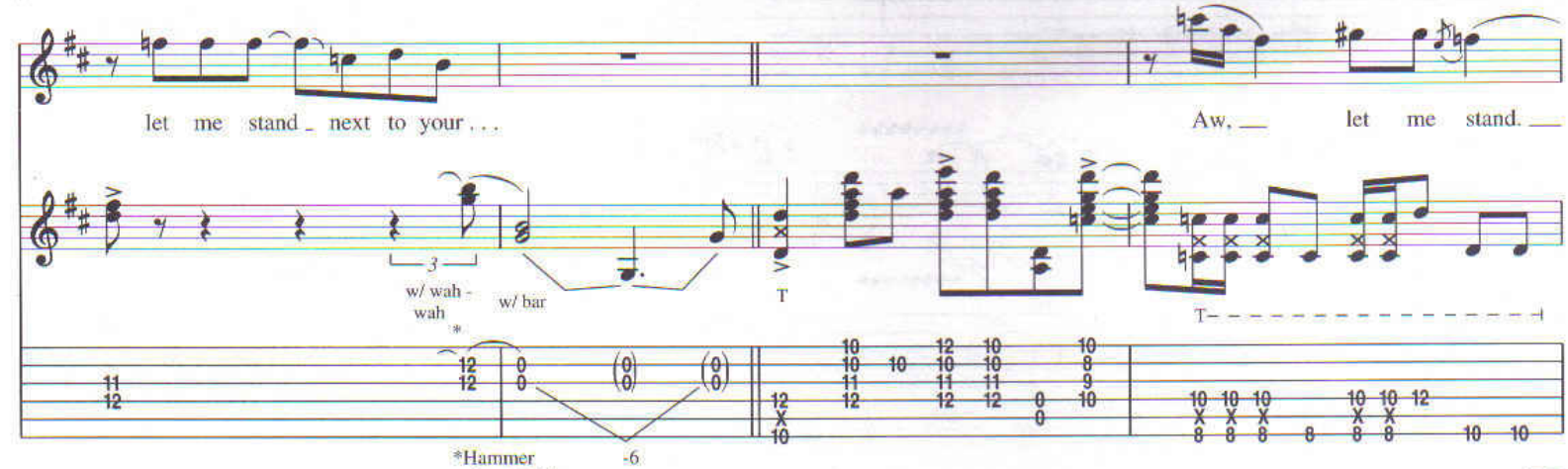
N.C.(D)

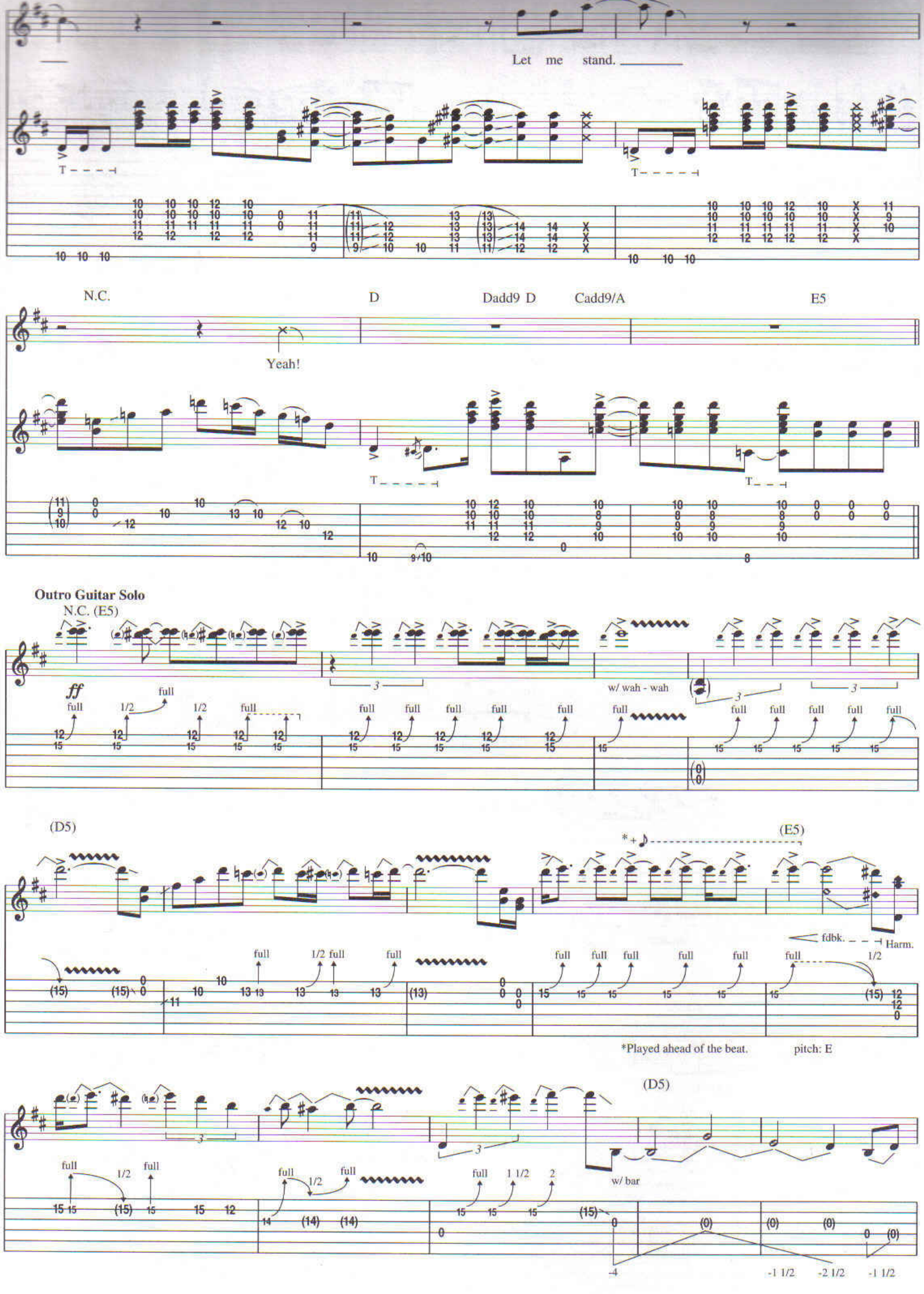


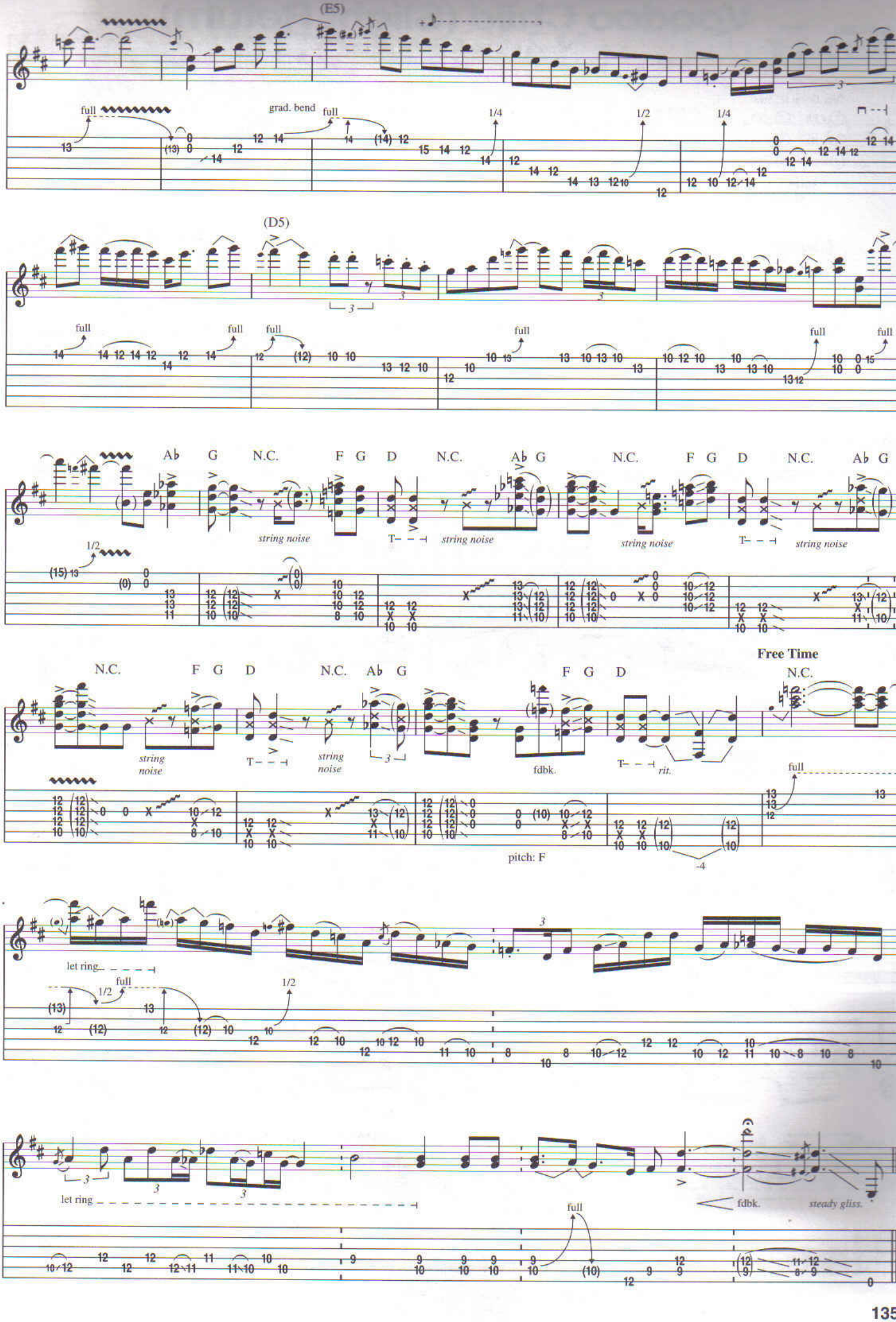


Chorus

D Dadd9 D Cadd9/A C D




Let me stand.
N.C.
D
Dadd9 D
Cadd9/A
E5
Yeah!
Outro Guitar Solo
N.C. (E5)
w/ wah - wah
(D5)
(E5)
fdbk.
Harm.
*Played ahead of the beat.
pitch: E
(D5)
w/ bar


(E5)
full
grad. bend
full
1/4
1/2
1/4
(D5)
full
full
full
full
full
full
Ab G N.C. F G D N.C. Ab G N.C. F G D N.C. Ab G
1/2
string noise
T
string noise
string noise
T
string noise
N.C. F G D N.C. Ab G F G D N.C.
Free Time
string noise
T
string noise
fdbk.
T
rit.
full
pitch: F
let ring
full
1/2
1/2
let ring
fdbk.
steady gliss.
full

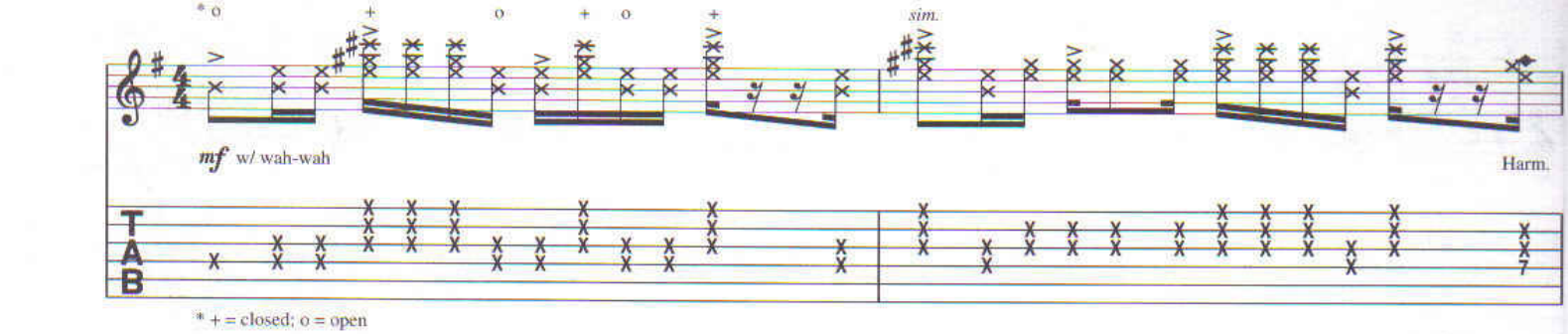
Voodoo Child (Slight Return)

Words and Music by Jimi Hendrix

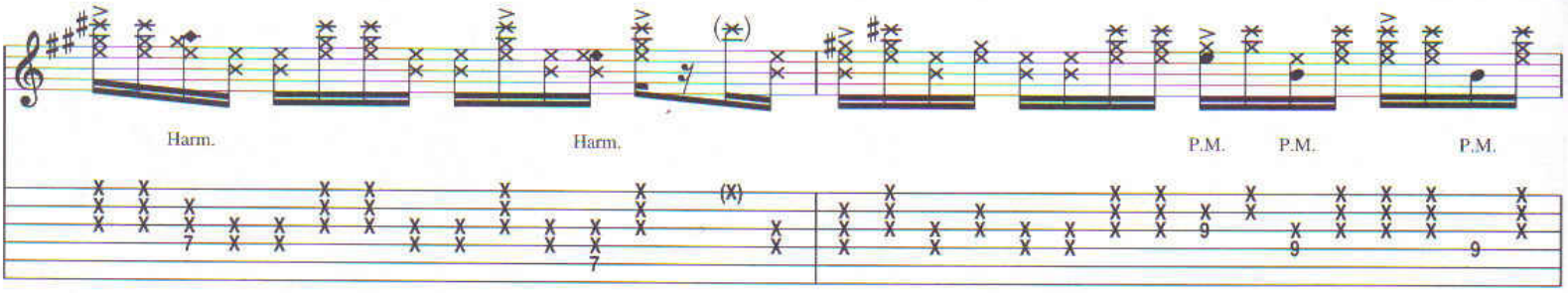
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

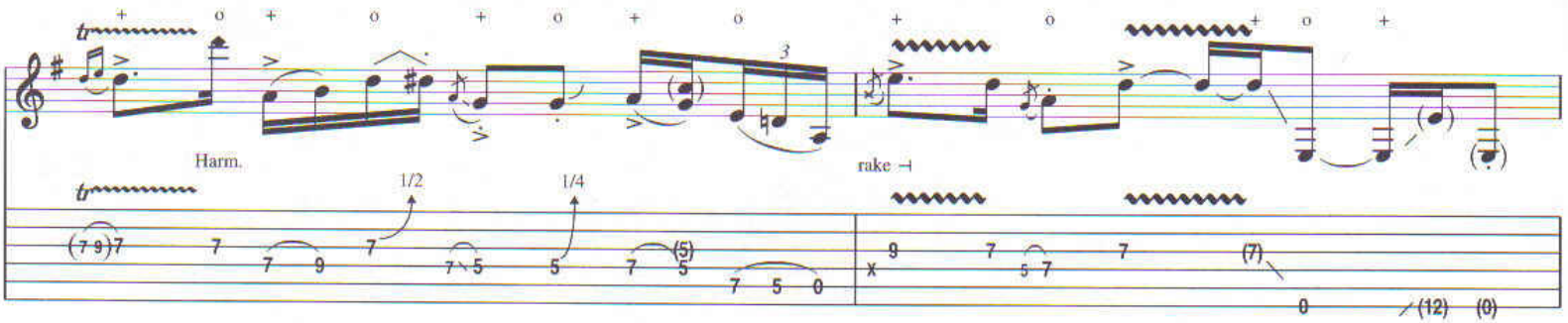
Intro

Moderately ♩ = 108

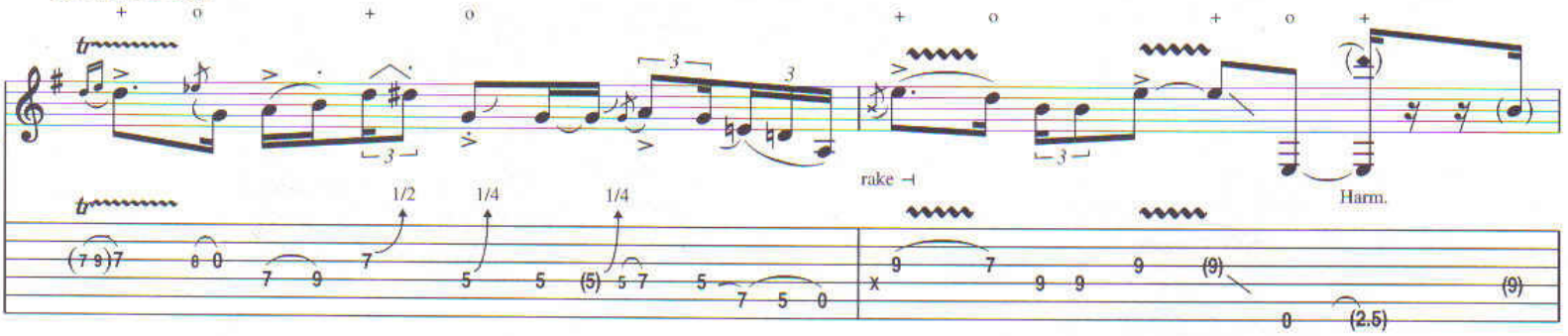


* + = closed; o = open

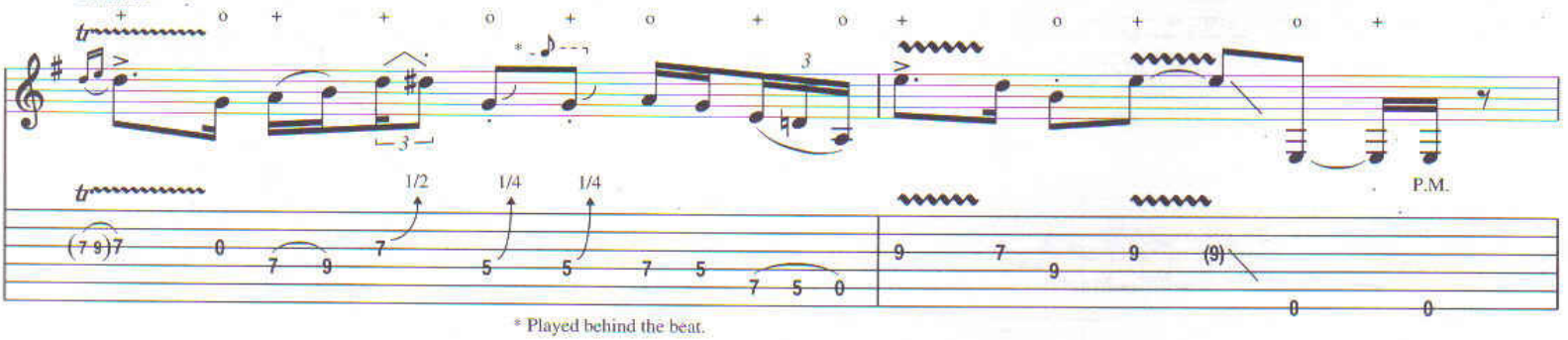




Slower ♩ = 102



drums in



* Played behind the beat.

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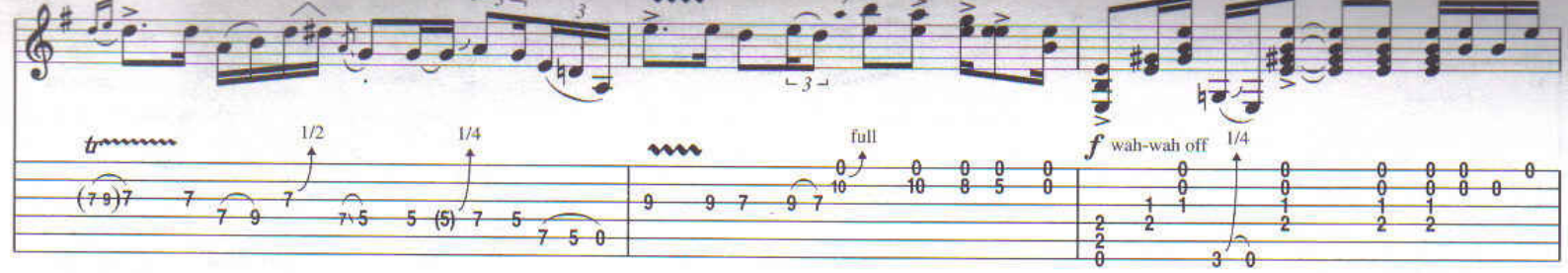
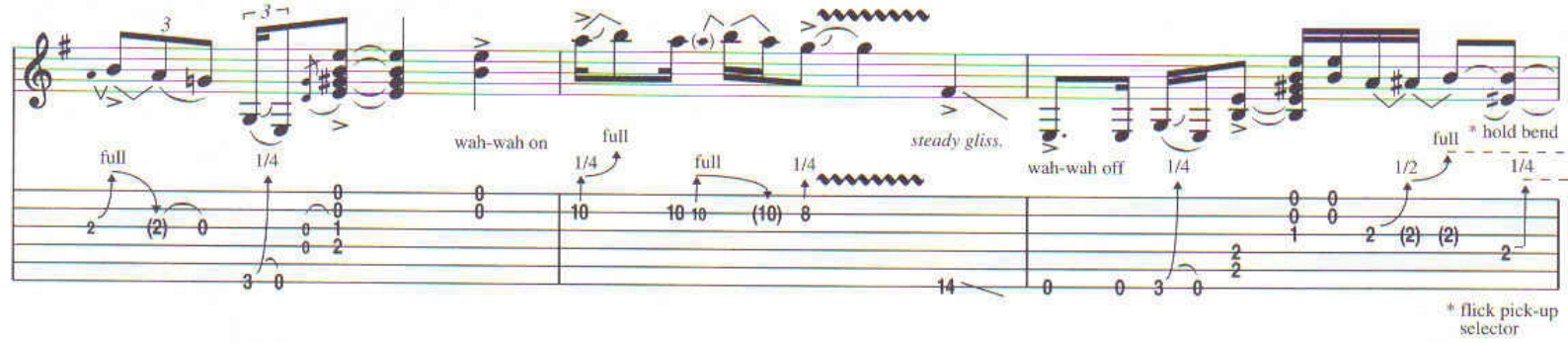
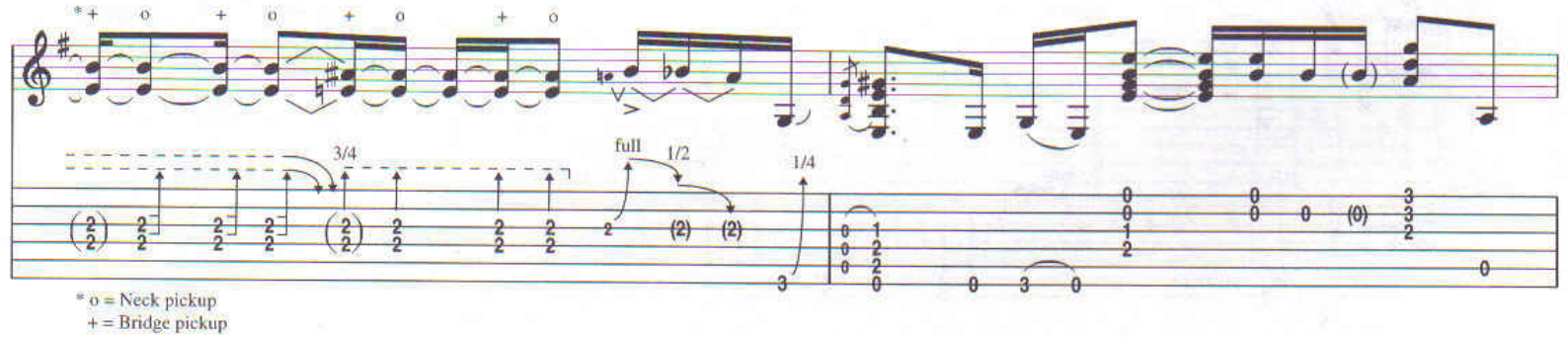
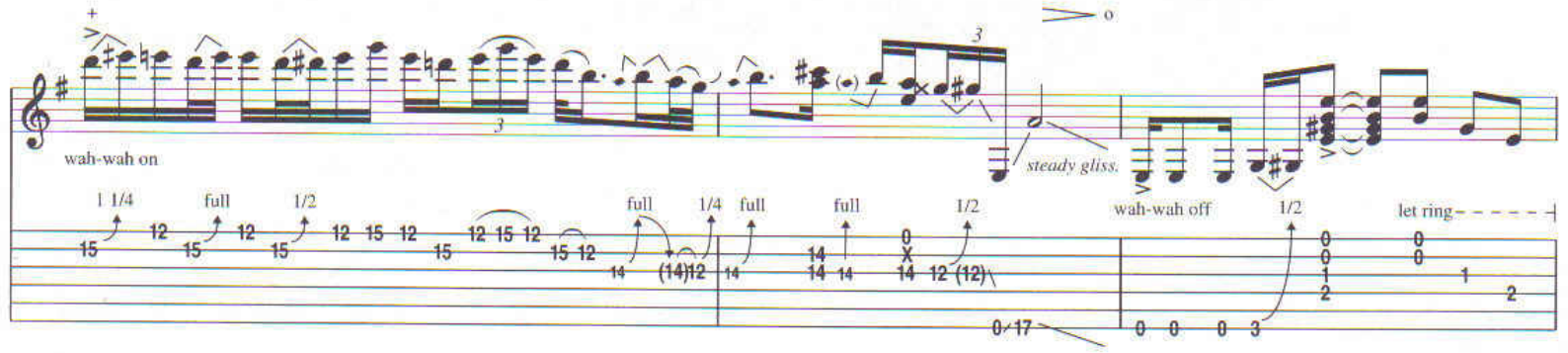
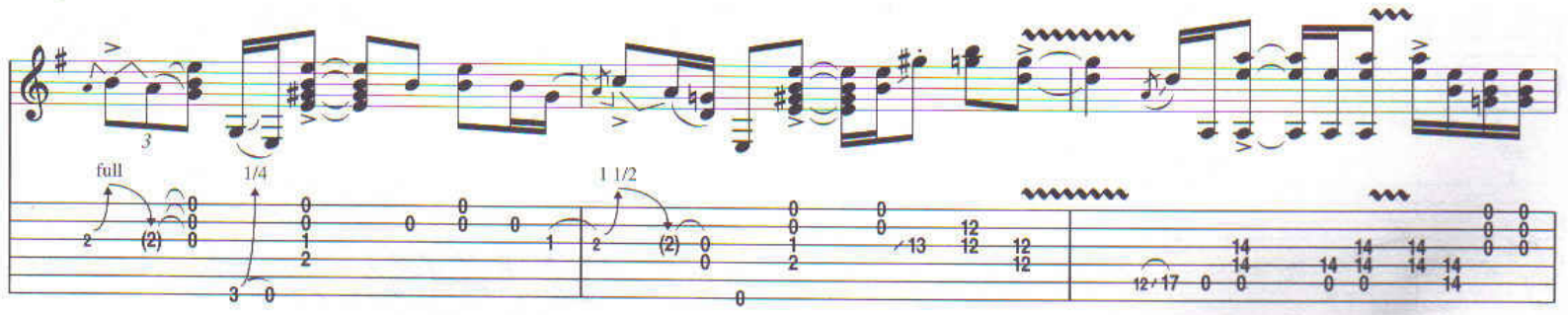
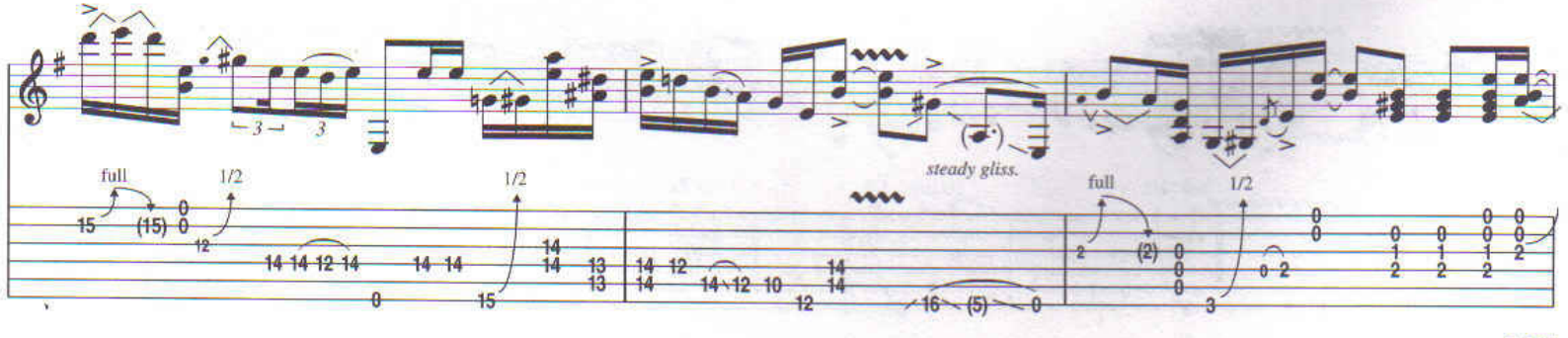

f wah-wah off

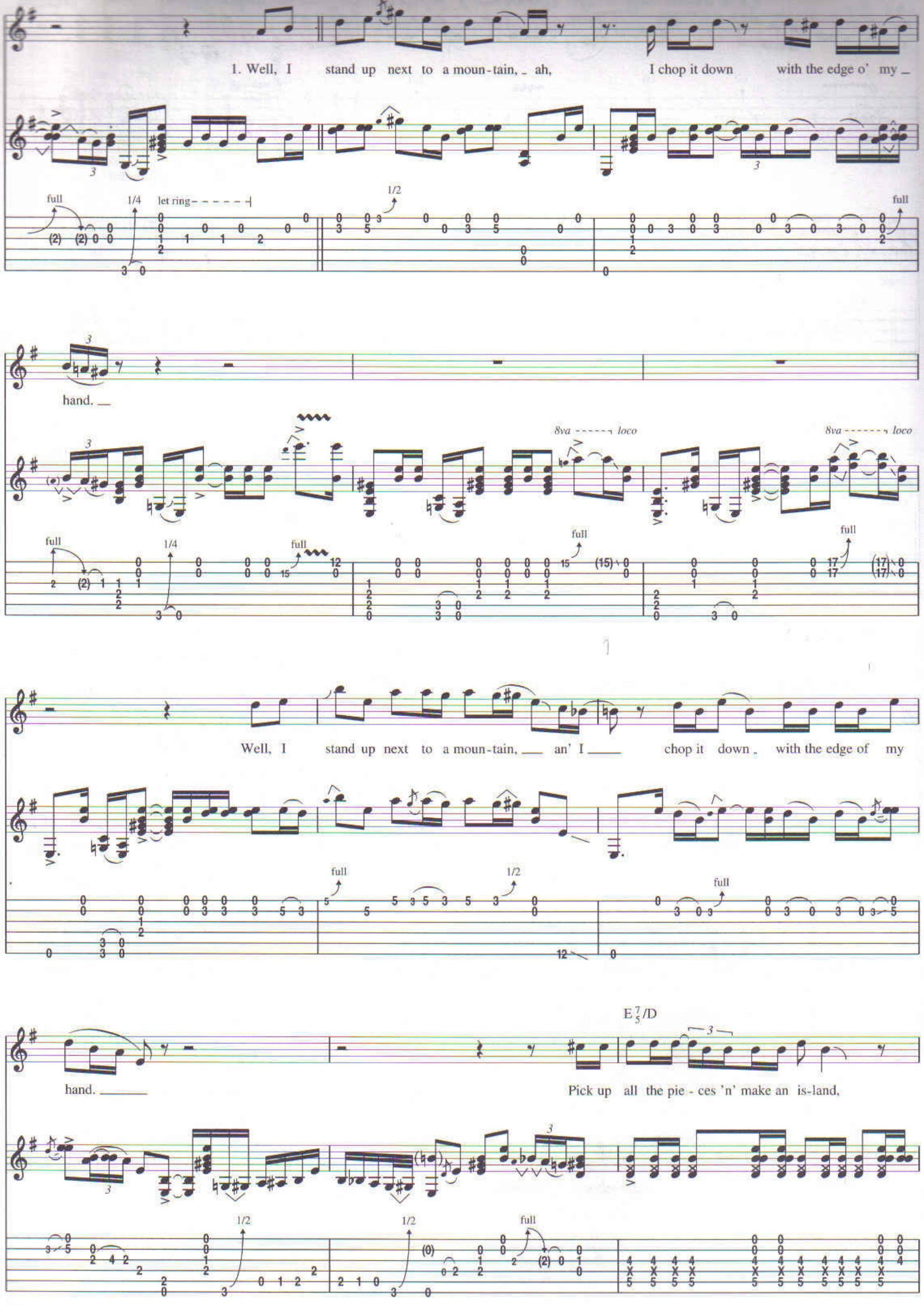

wah-wah on
steady gliss.
wah-wah off
* hold bend
* flick pick-up selector

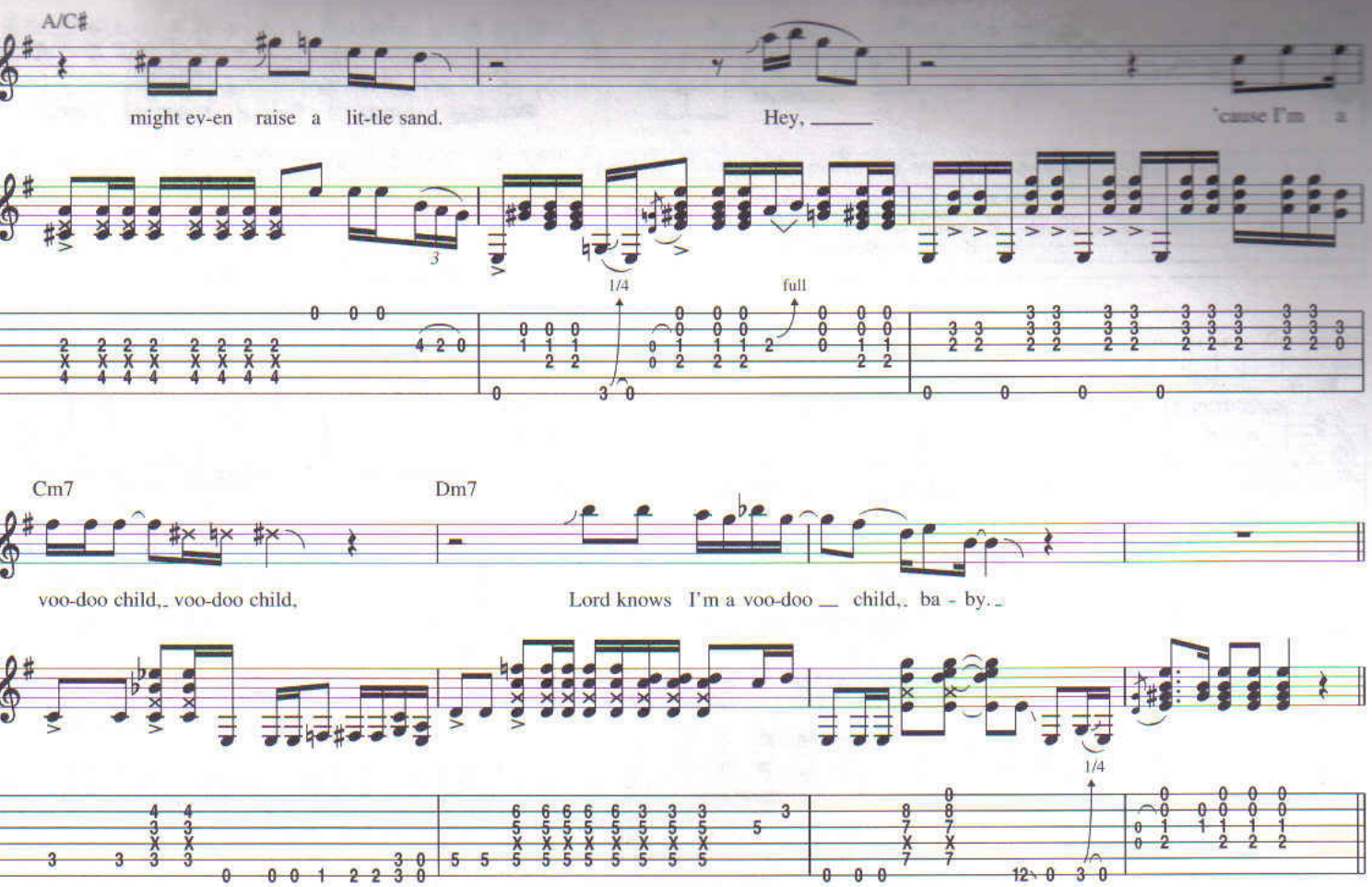

* o = Neck pickup
+ = Bridge pickup


wah-wah on
steady gliss.
wah-wah off
let ring

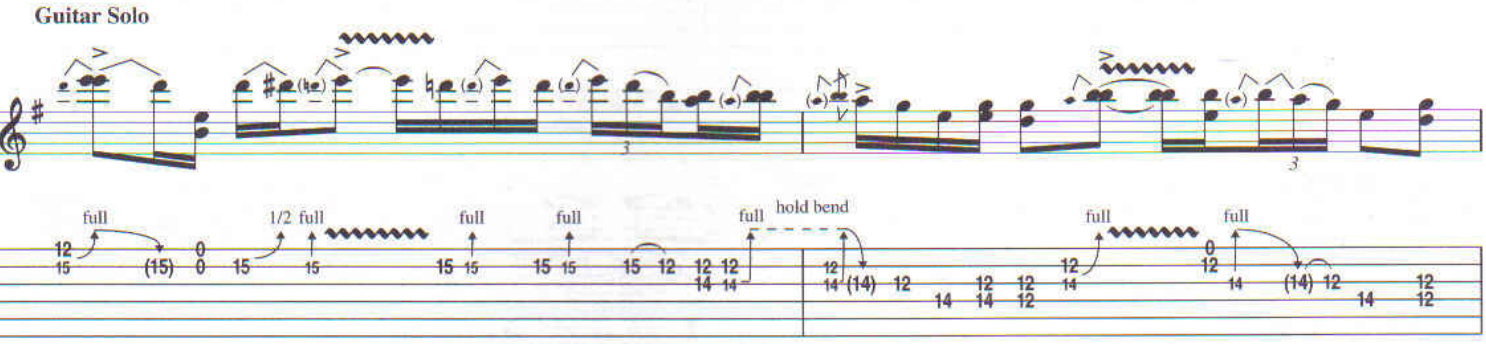


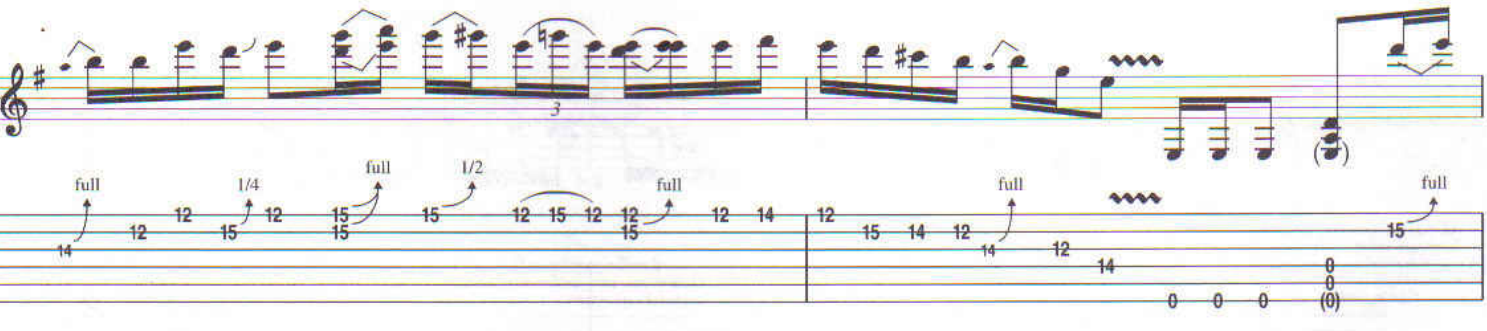

steady gliss.

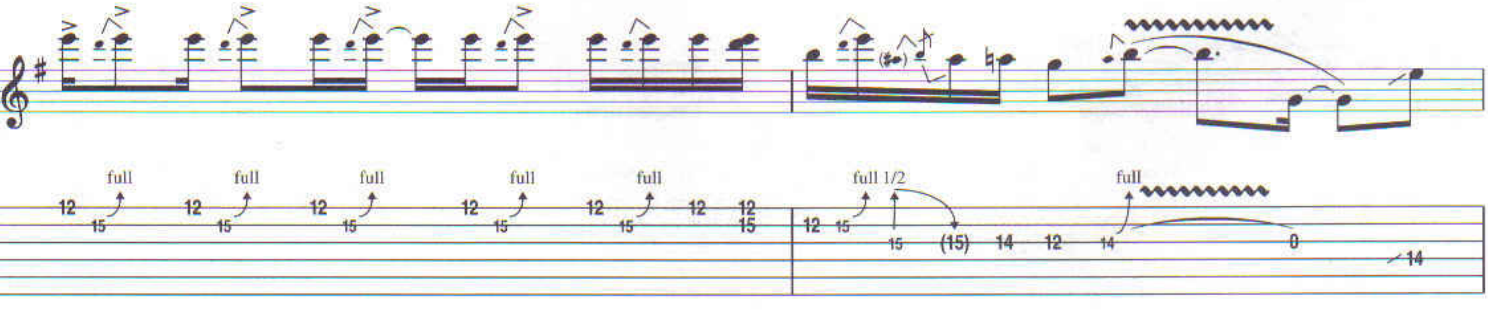

1. Well, I stand up next to a moun-tain, _ ah, I chop it down with the edge o' my _
full
1/4
let ring
1/2
full
hand. __
8va loco
8va loco
full
1/4
full
full
full
Well, I stand up next to a moun-tain, __ an' I __ chop it down _ with the edge of my
full
1/2
full
hand. ____
E 7/5 /D
Pick up all the pie - ces 'n' make an is-land,
1/2
1/2
full

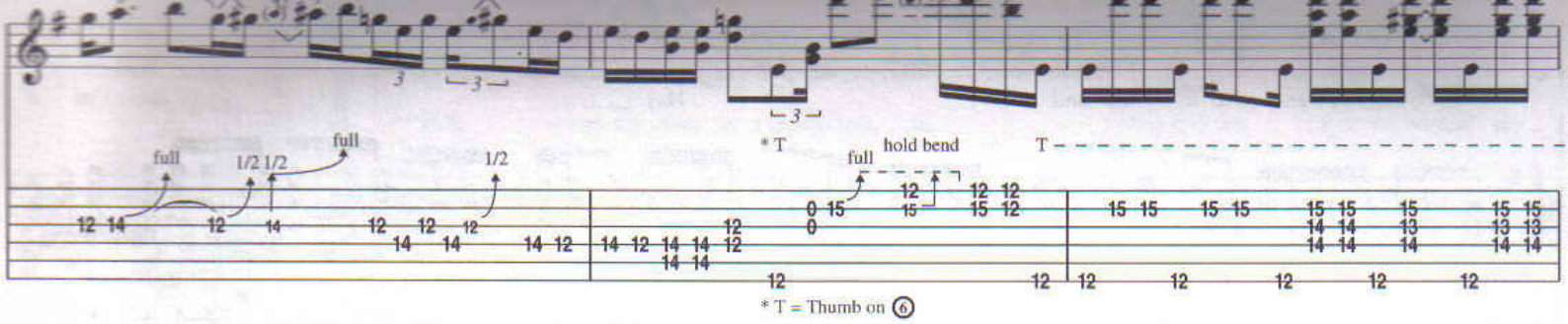

A/C♯
might ev-en raise a lit-tle sand.
Hey, ___
'cause I'm a
1/4
full

Cm7
Dm7
voo-doo child,_ voo-doo child,
Lord knows I'm a voo-doo __ child,_ ba - by._
1/4

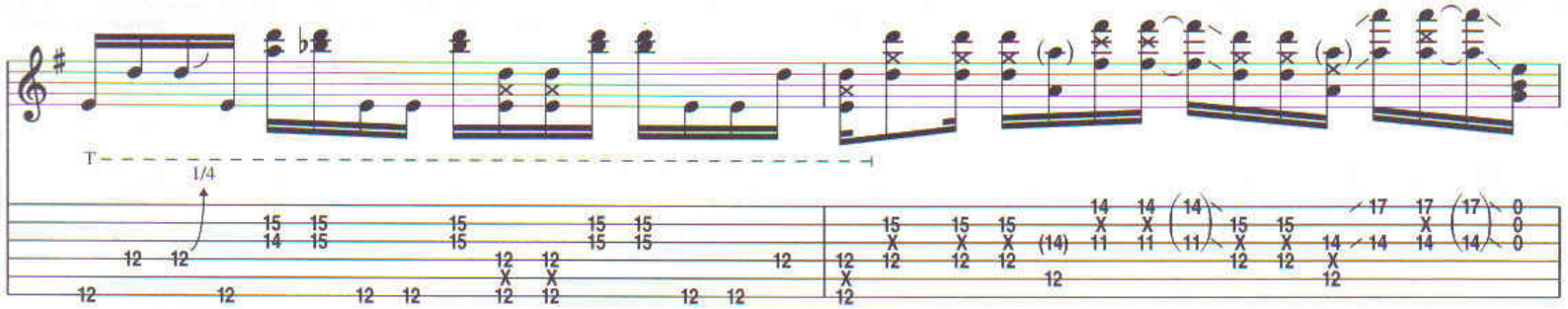

Guitar Solo
full
1/2 full
full
full
full
hold bend
full
full

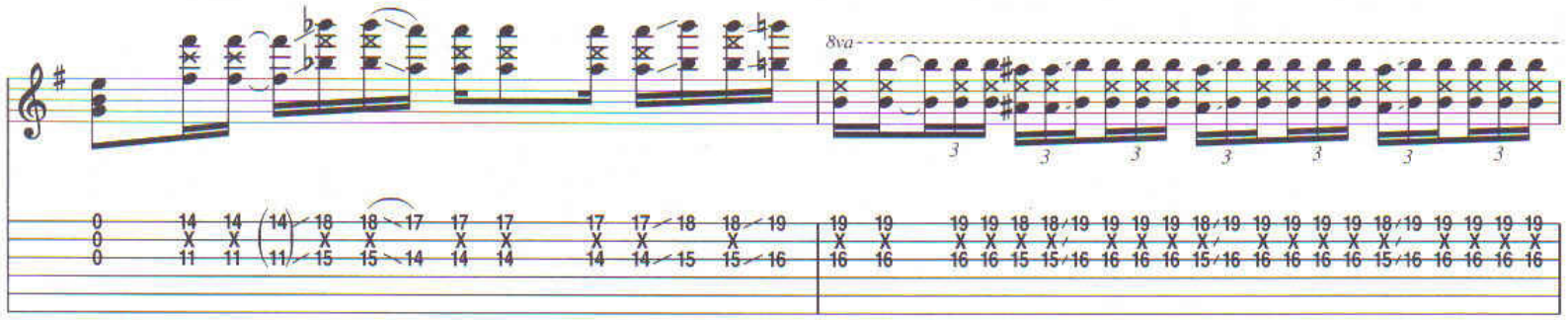

full
1/4
full
1/2
full
full
full

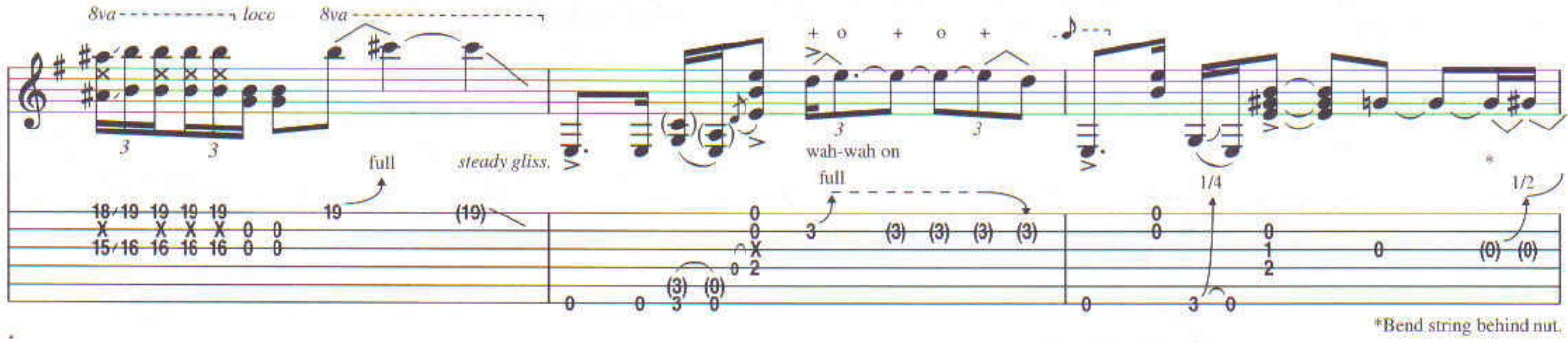

full
full
full
full
full
full 1/2
full



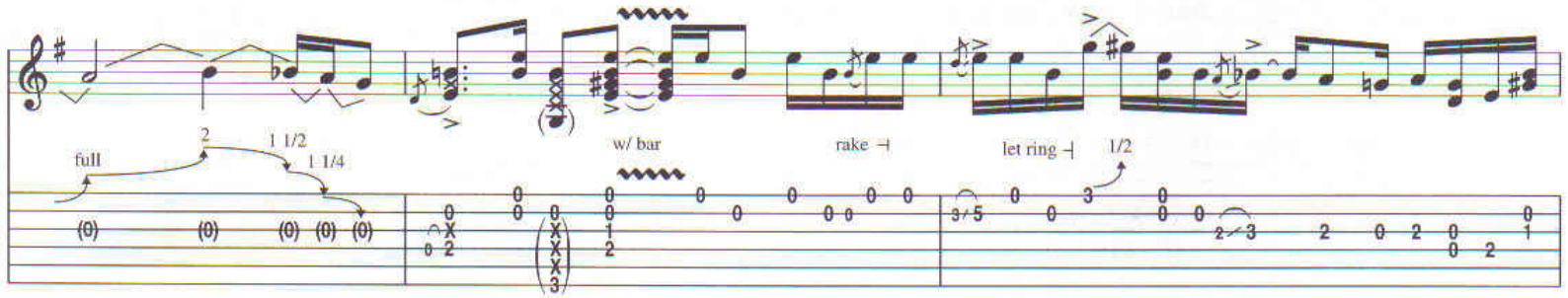
* T = Thumb on (6)

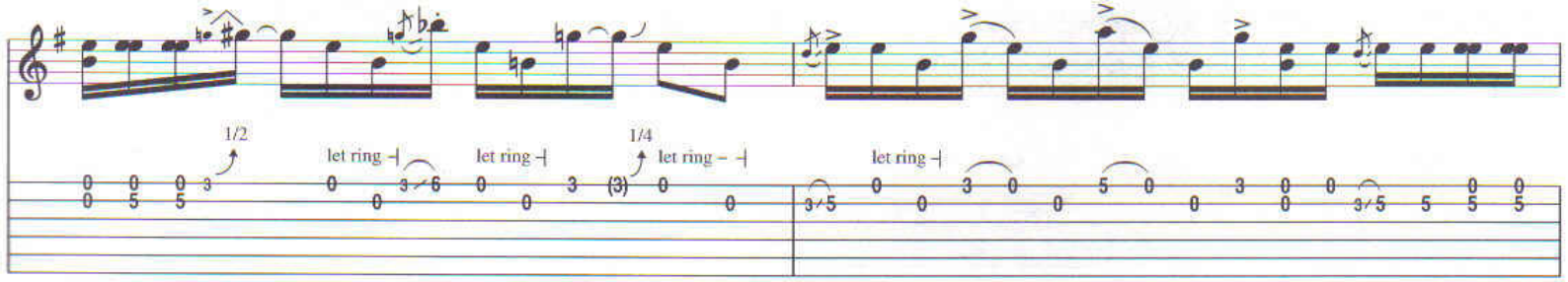


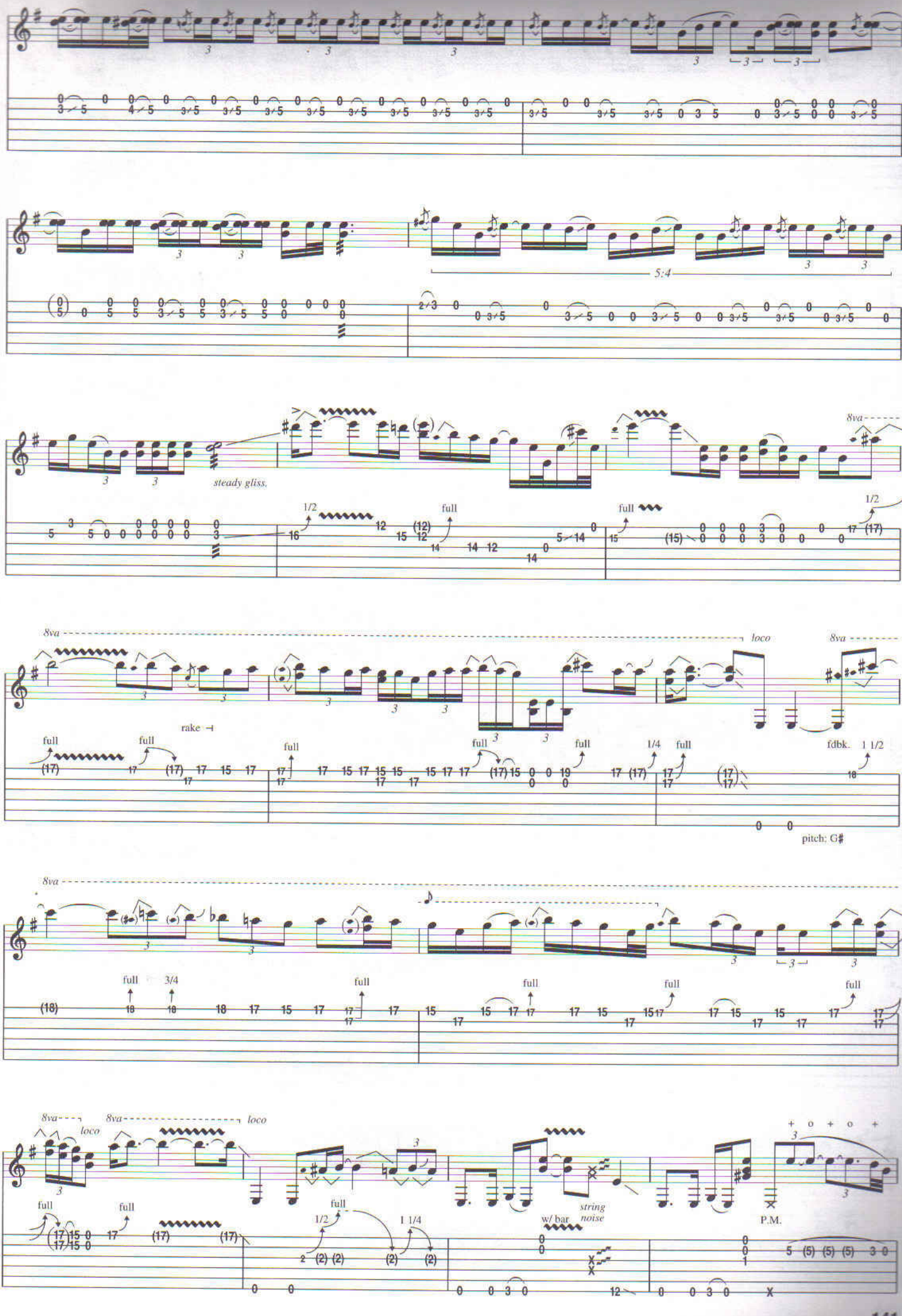


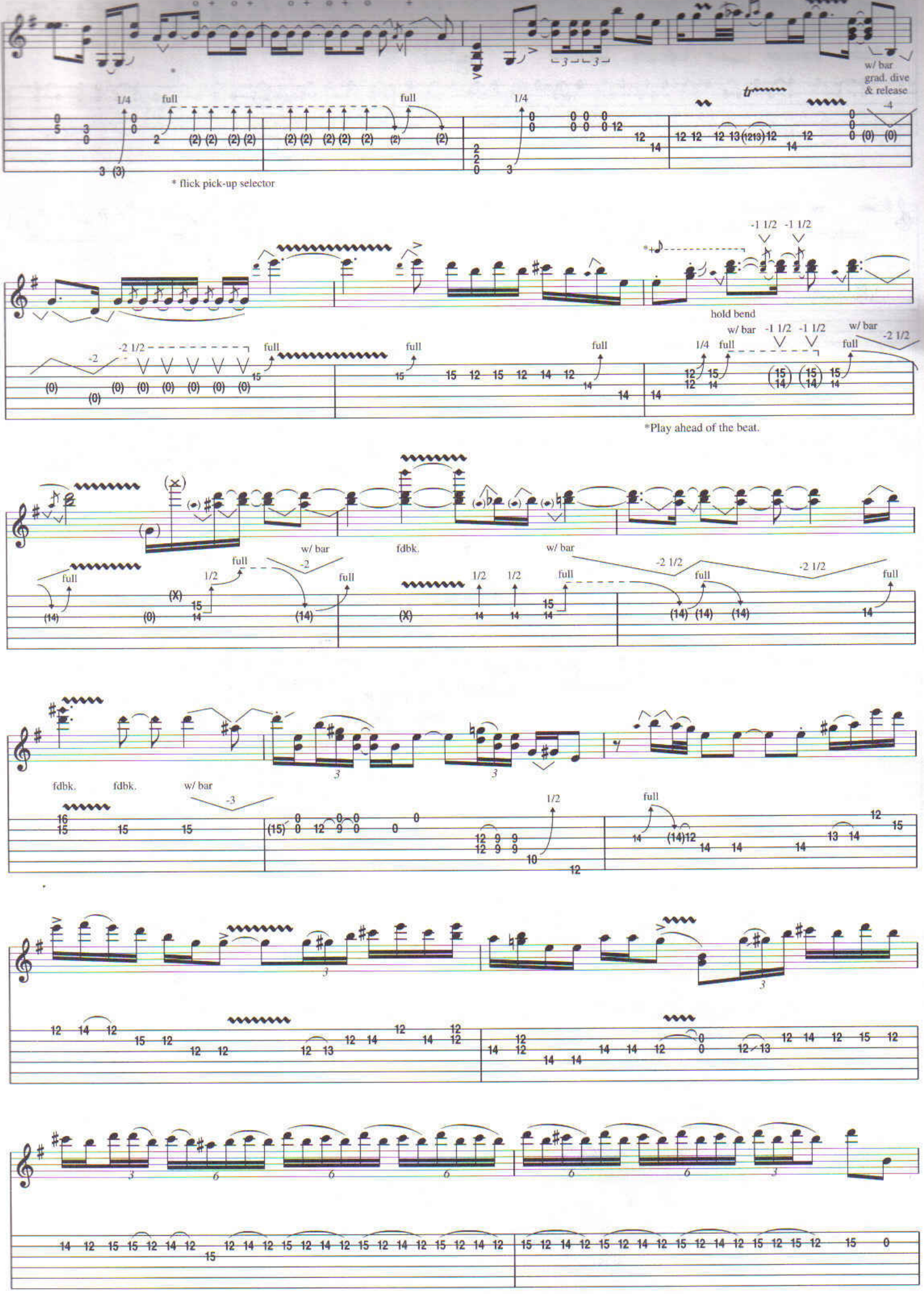


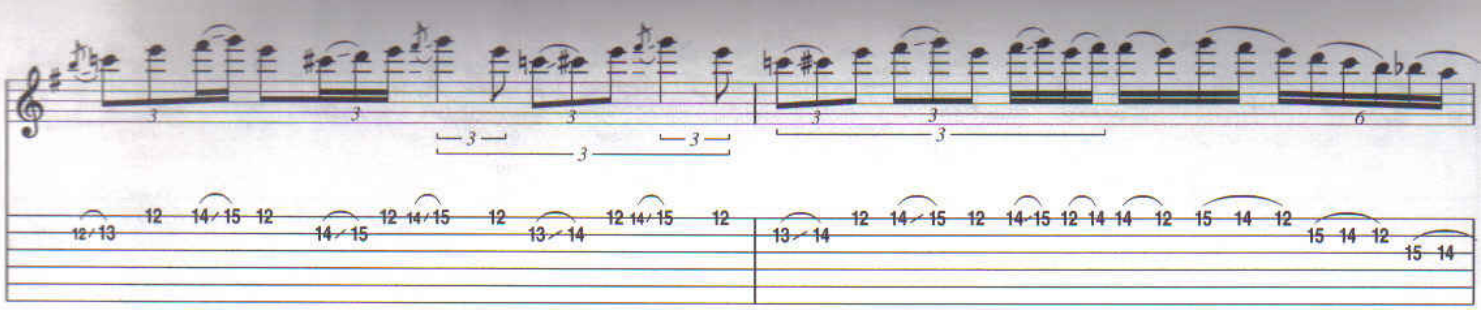
*Bend string behind nut.

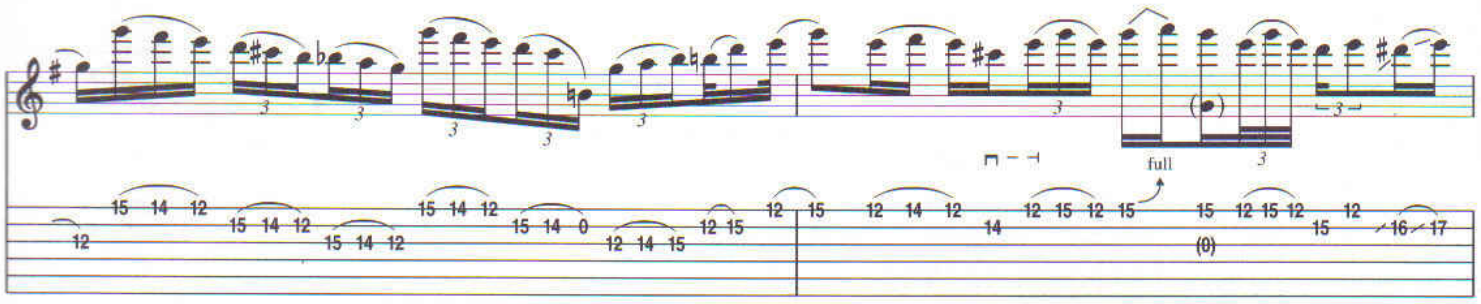


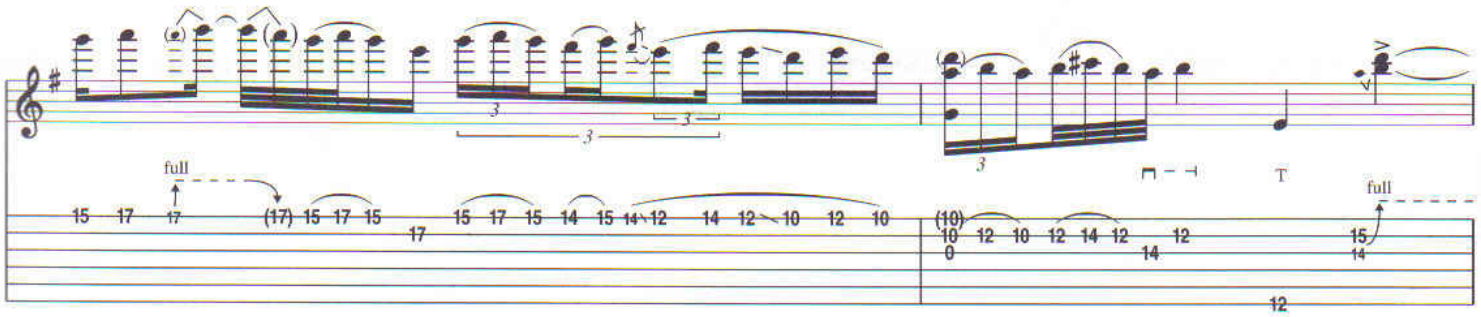


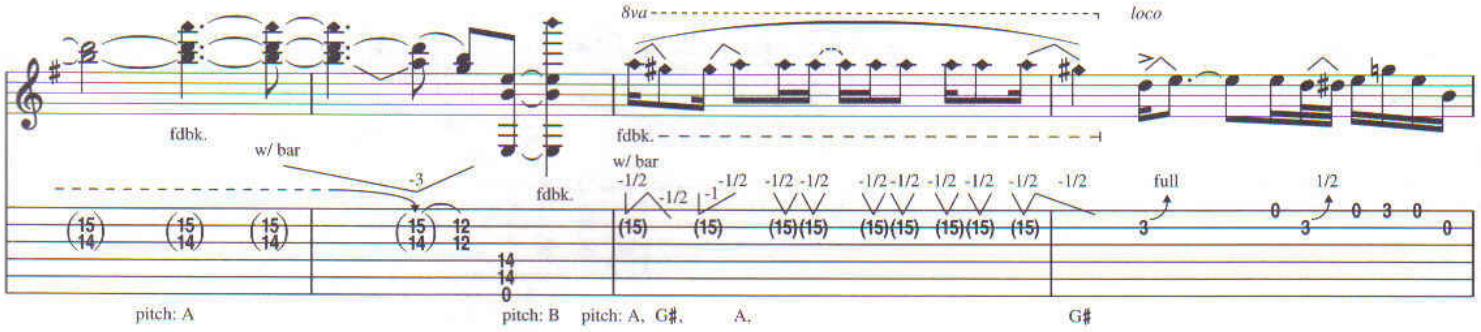

steady gliss.
8va
loco
rake
full
1/2
1/4
3/4
fdbk.
1 1/2
1 1/4
pitch: G#
w/ bar
string noise
P.M.

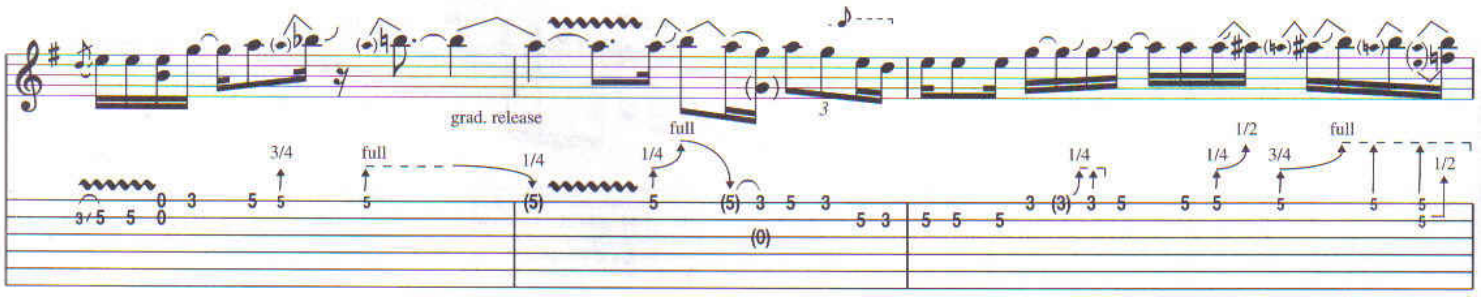

w/ bar
grad. dive
& release
* flick pick-up selector
hold bend
w/ bar
*Play ahead of the beat.
fdbk.
fdbk.
fdbk.
w/ bar

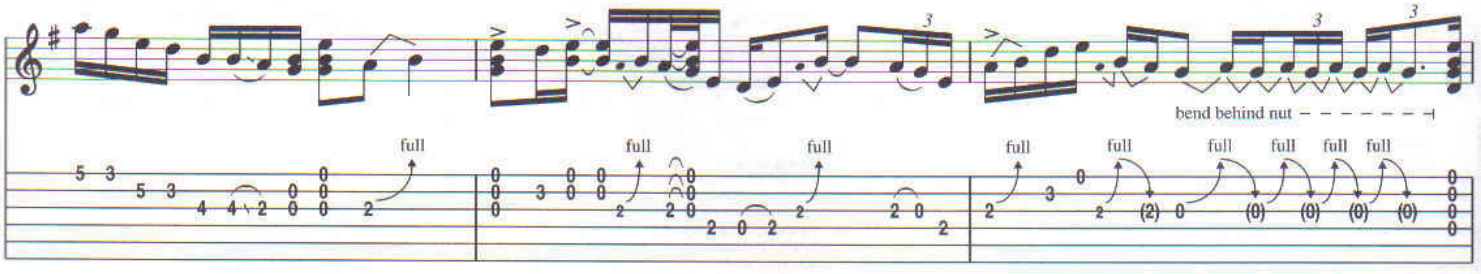


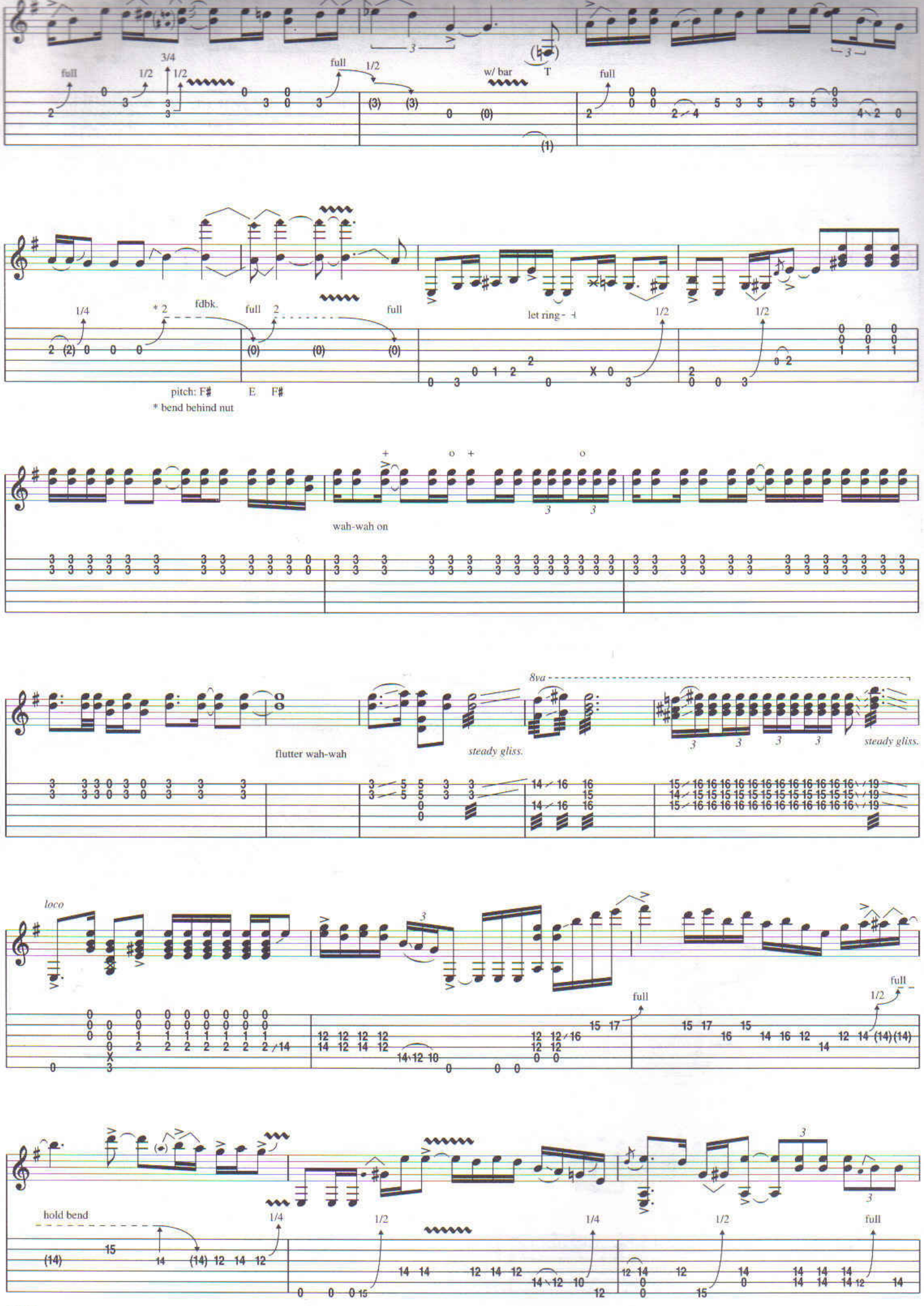

full

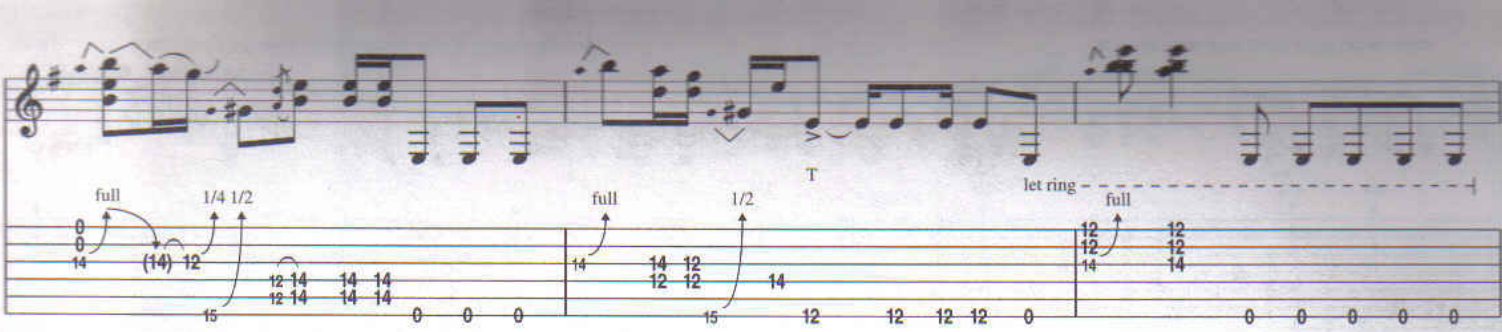

full
T
full

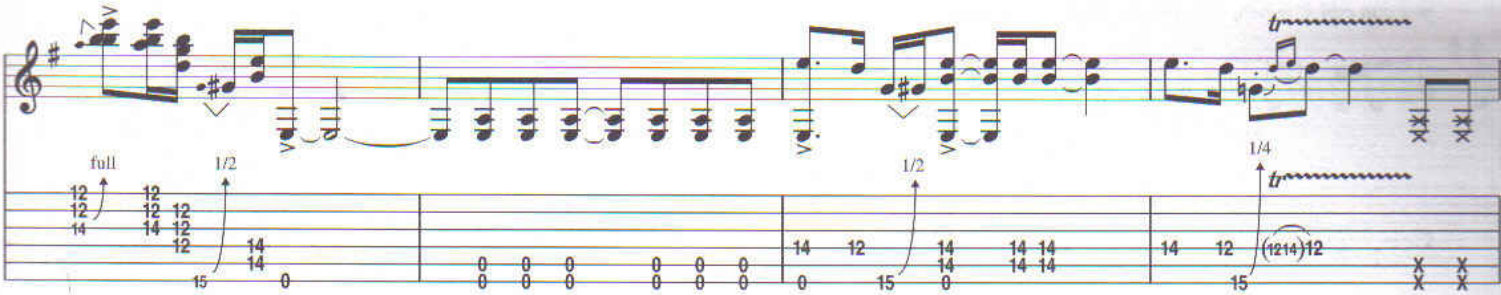

8va
loco
fdbk.
w/ bar
fdbk.
fdbk.
w/ bar
full
1/2
pitch: A
pitch: B
pitch: A, G#,
A,
G#

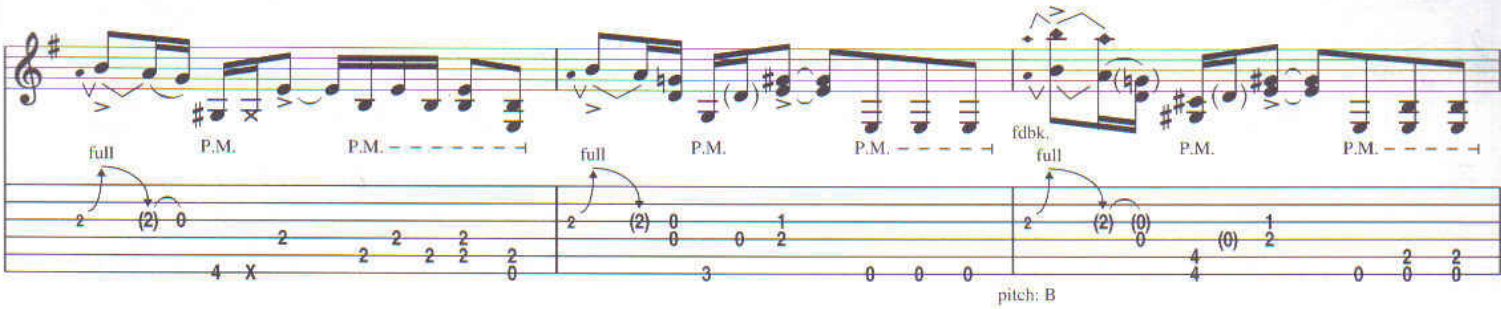

grad. release
full
3/4
full
1/4
1/4
1/4
1/4
1/2
3/4
full
1/2

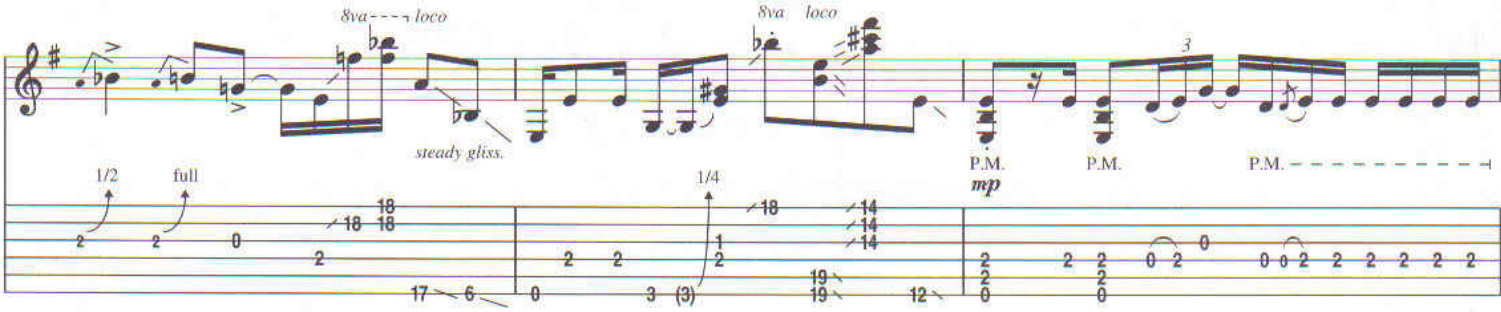

bend behind nut
full
full
full
full
full
full
full
full
full
full
full

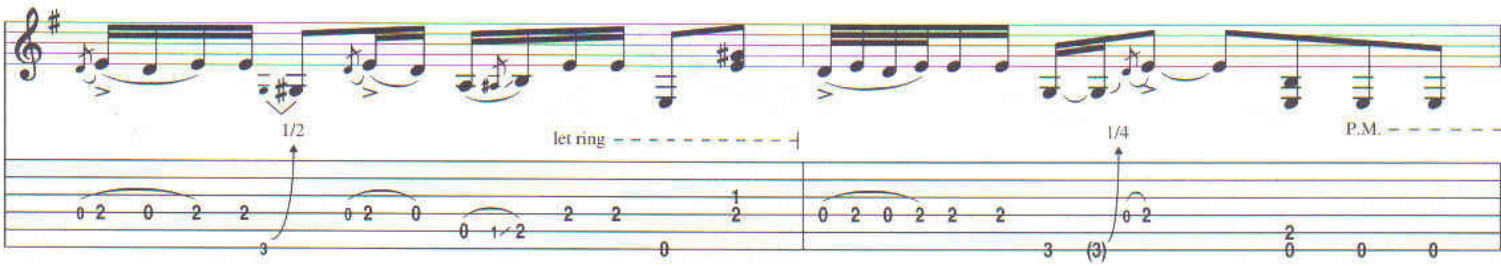

full
3/4
1/2
1/2
full
1/2
w/ bar
T
full
1/4
* 2
fdbk.
full
2
full
let ring
1/2
1/2
pitch: F#
E
F#
* bend behind nut
wah-wah on
flutter wah-wah
steady gliss.
8va
steady gliss.
loco
full
full
1/2
hold bend
1/4
1/2
1/4
1/2
full



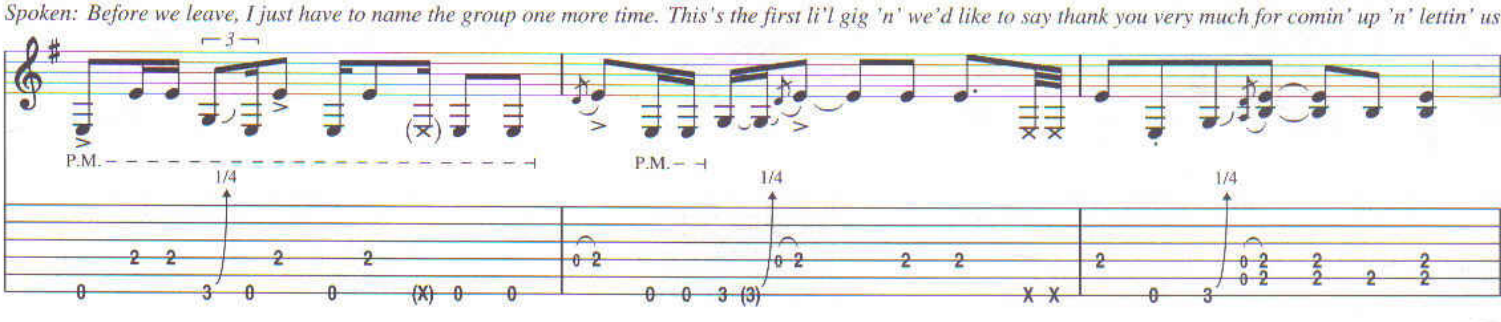


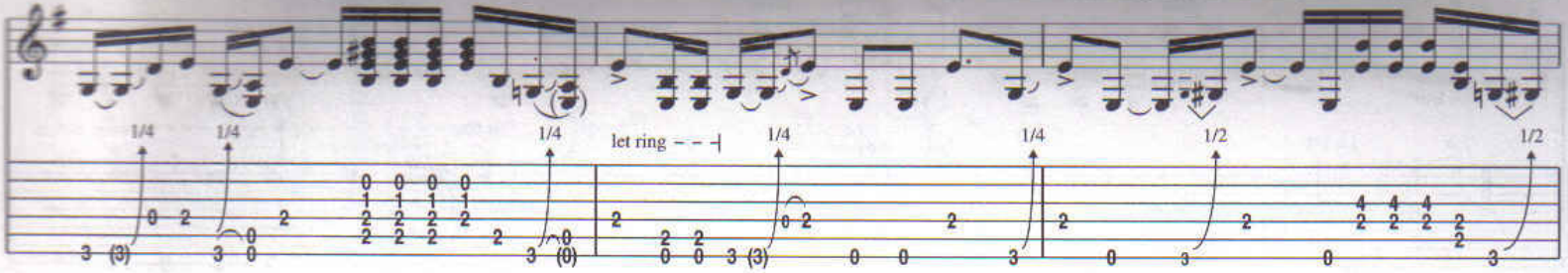




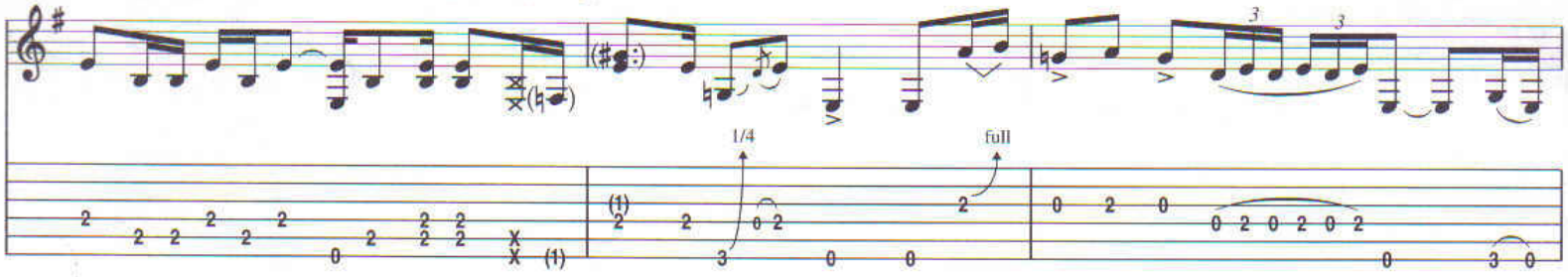


Spoken: Before we leave, I just have to name the group one more time. This's the first li'l gig 'n' we'd like to say thank you very much for comin' up 'n' lettin' us

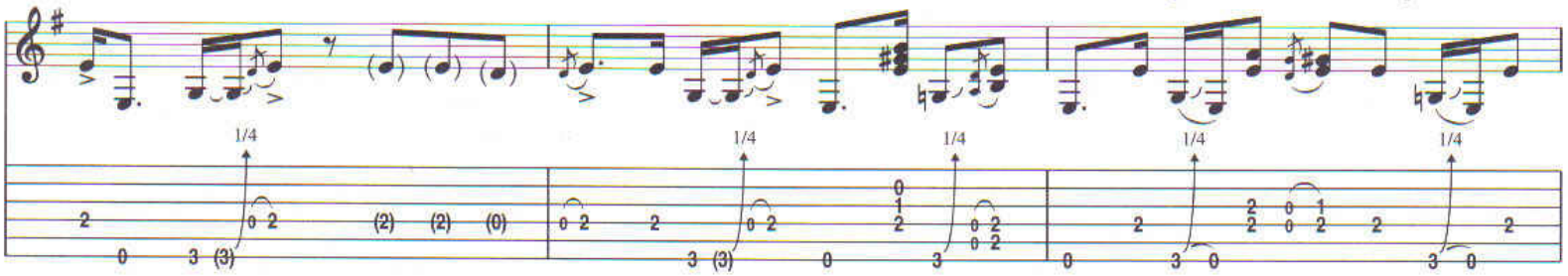




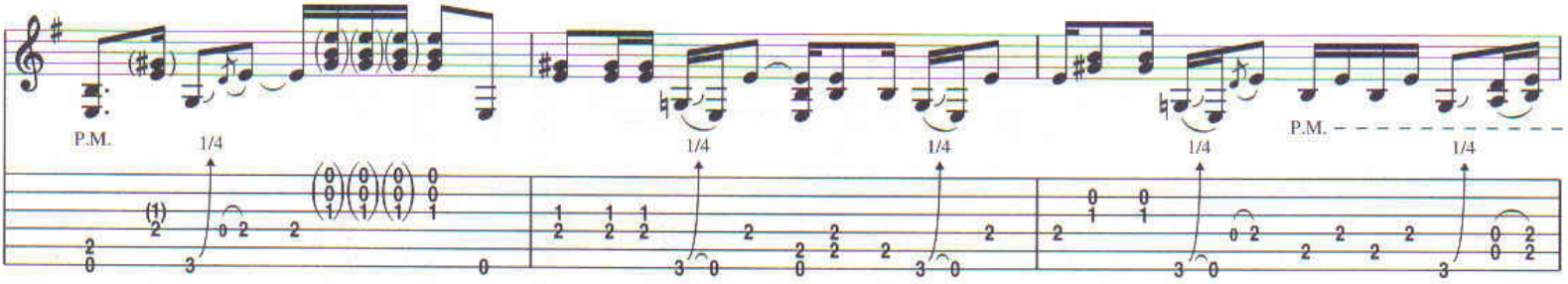
you can call it, a-heh, heh, Band of Gypsys, anything you want.



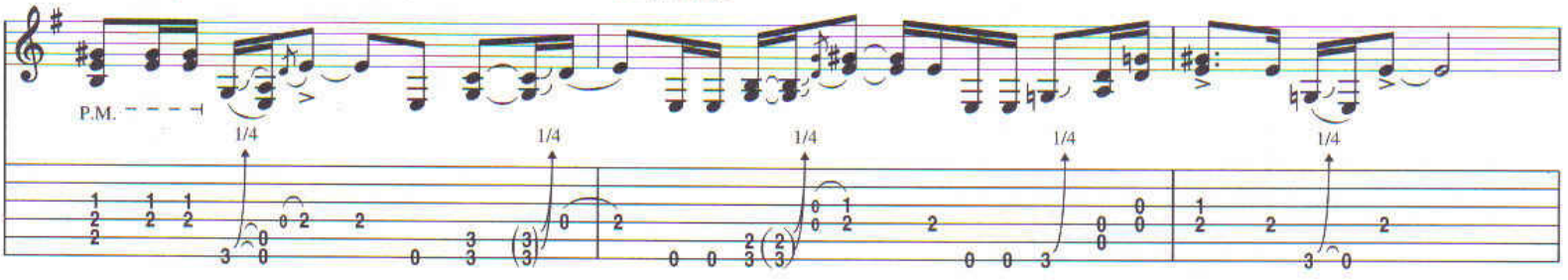
Lemme call 'em again, the cat with the purple pants on playin' congas over there, that's Juma, then we have Larry Lee with the head scarf around his

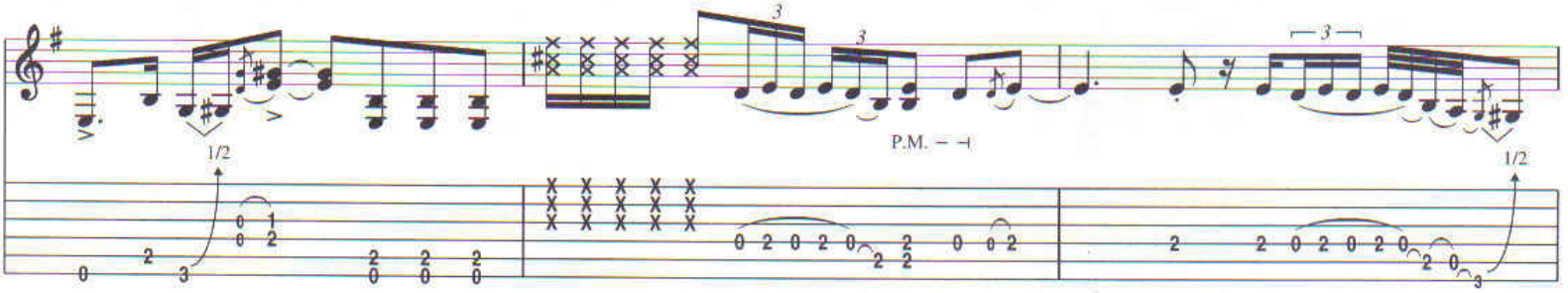


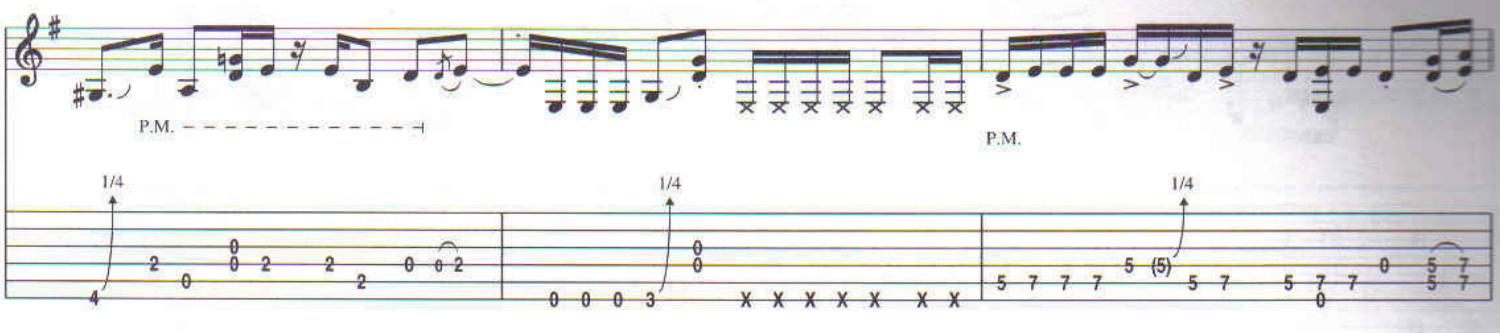
face, an' we got, an' we got Billy Cox playin' bass over there, (and) Mitch



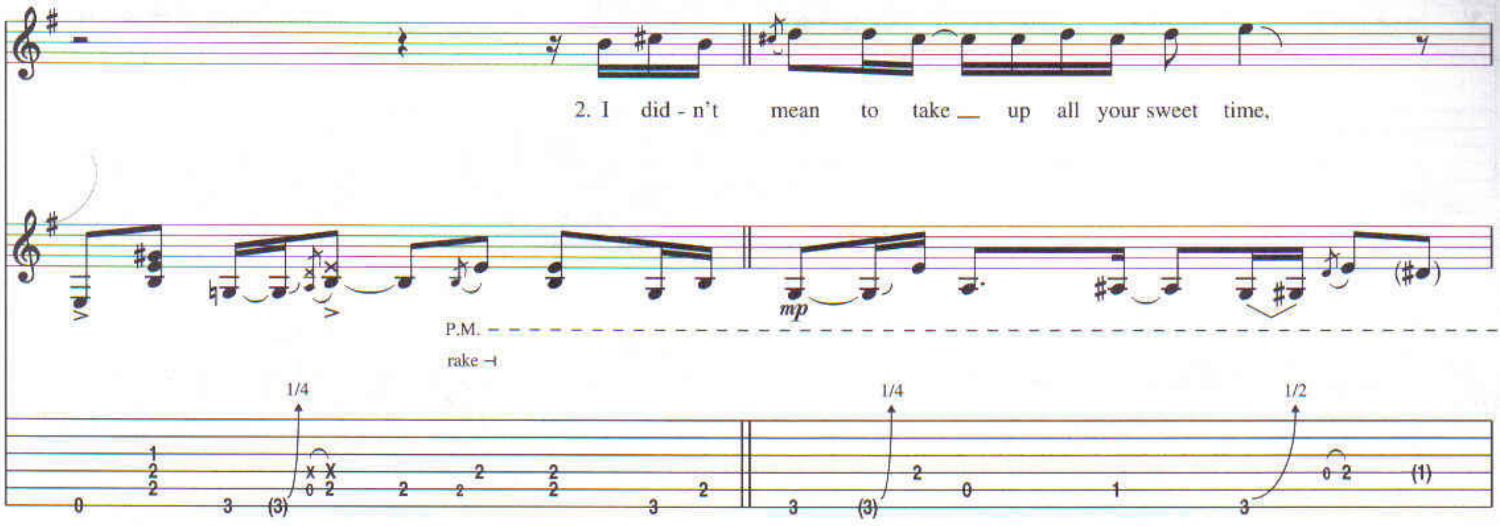
Mitchell, then we have, ah Jerry Velez.

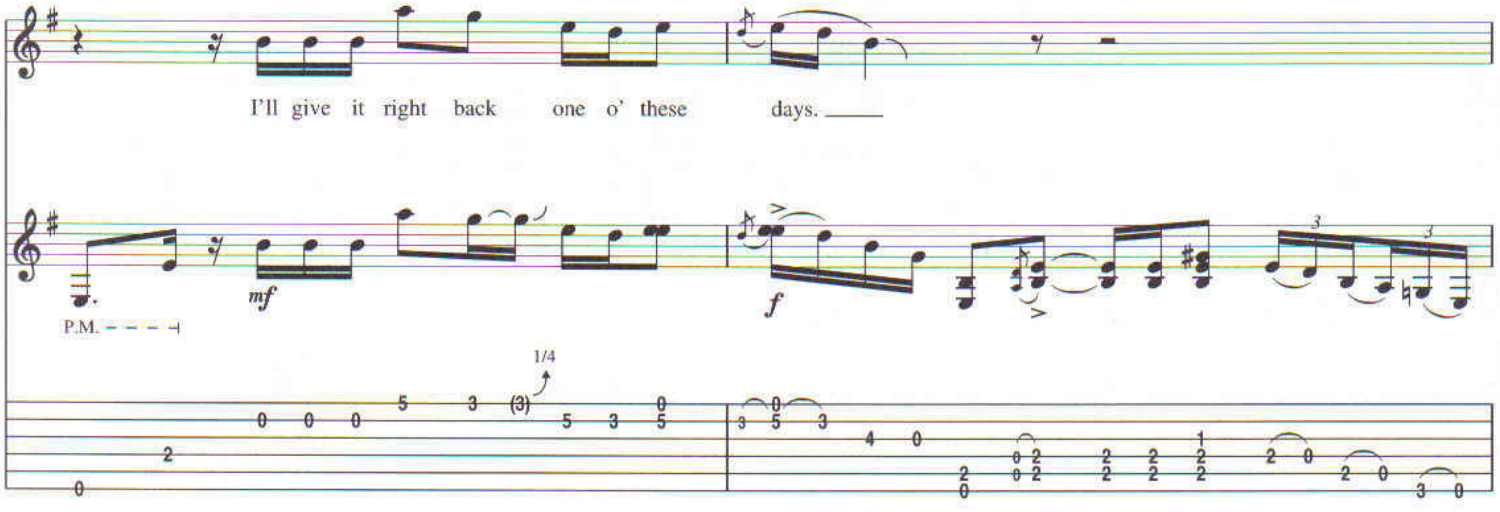


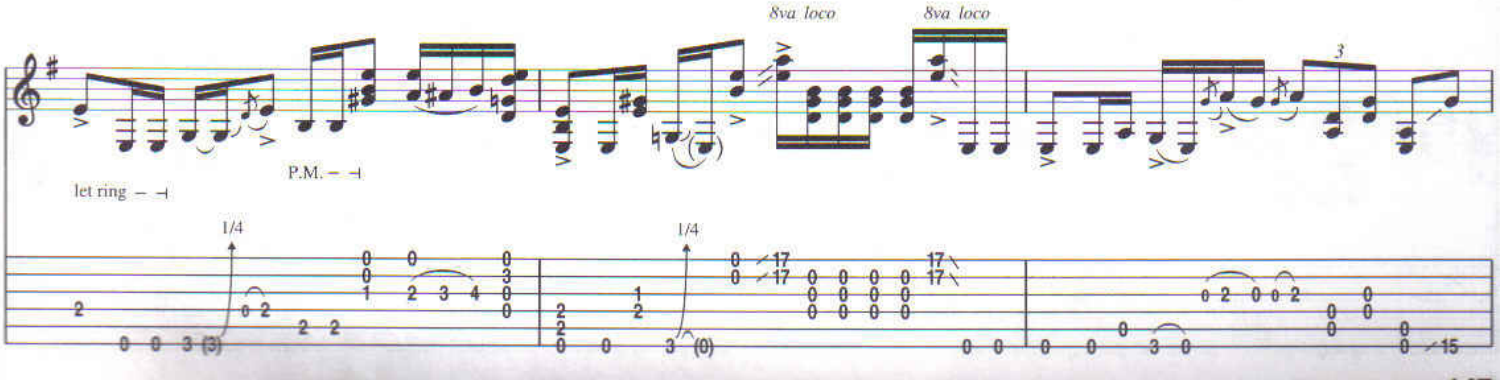


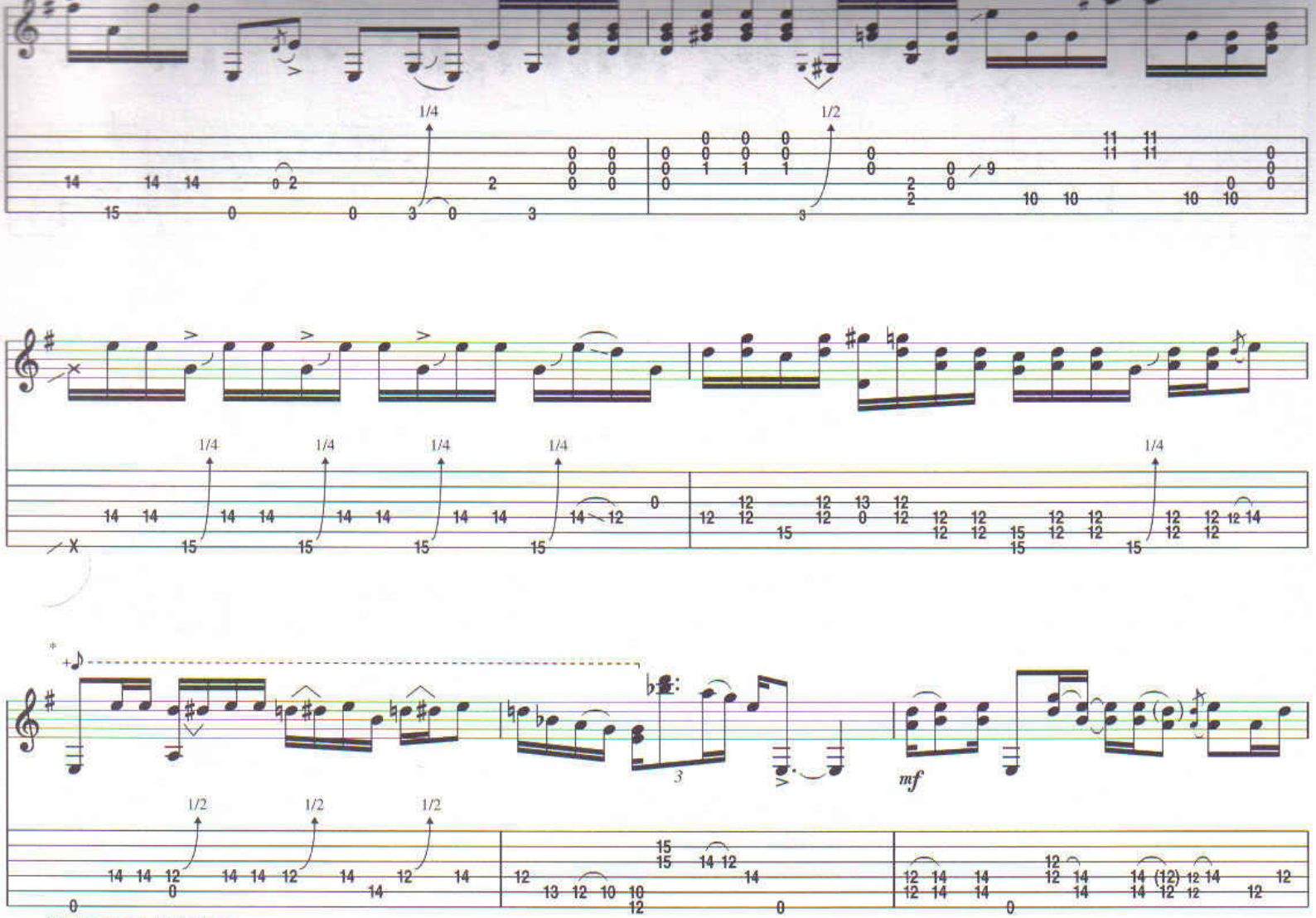

P.M.
P.M.
1/4
1/4
1/4

Verse

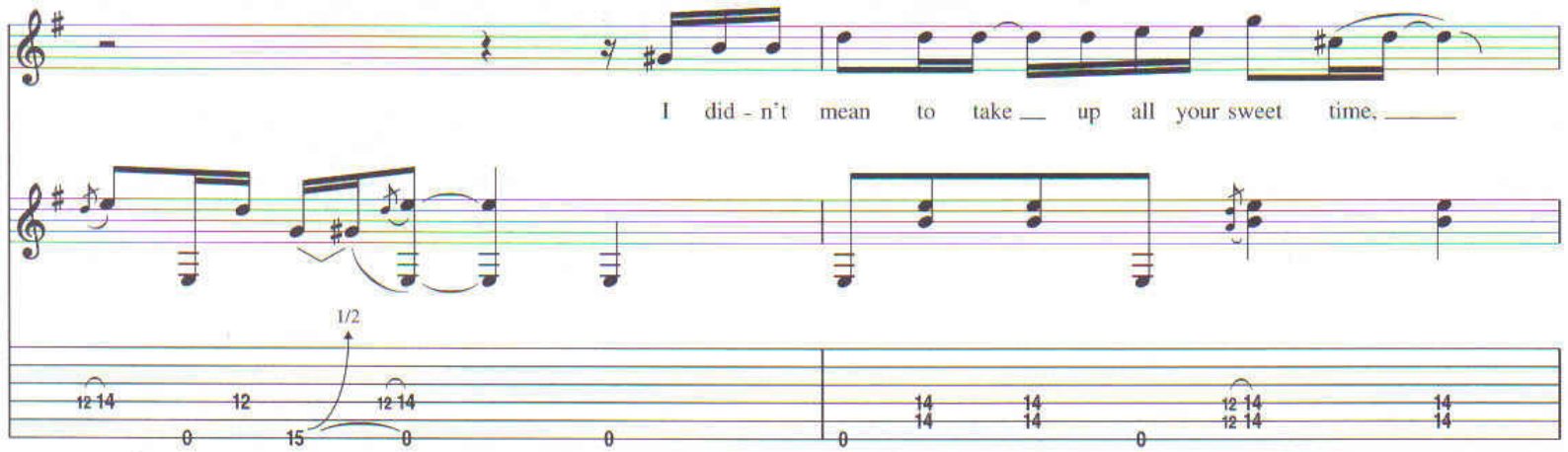

2. I did - n't mean to take up all your sweet time,
mp
P.M.
rake
1/4
1/4
1/2

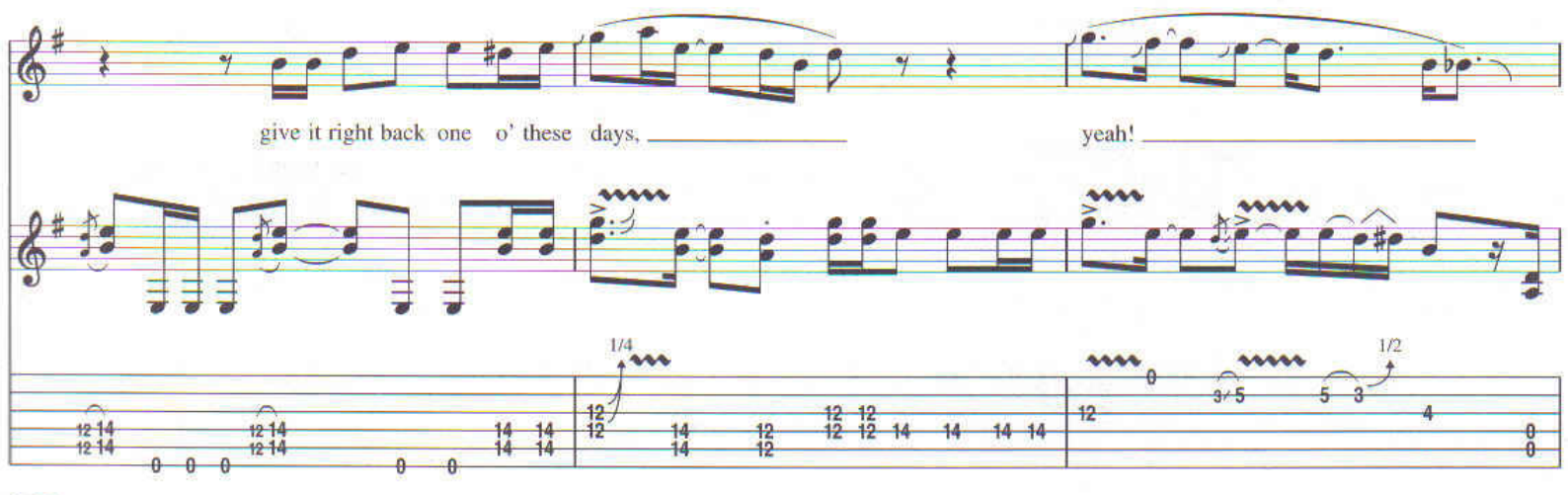

I'll give it right back one o' these days.
mf
f
P.M.
1/4

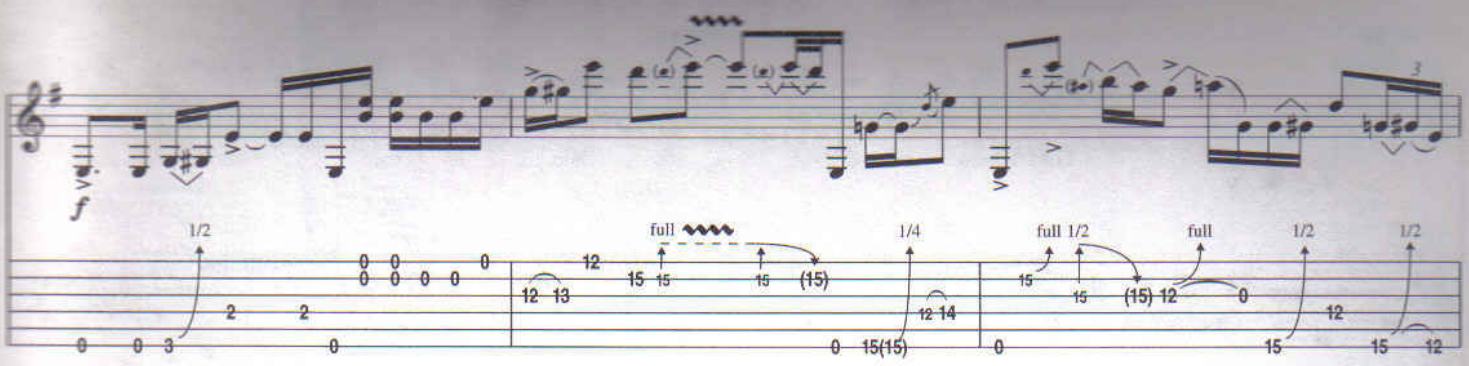

8va loco
8va loco
let ring
P.M.
1/4
1/4

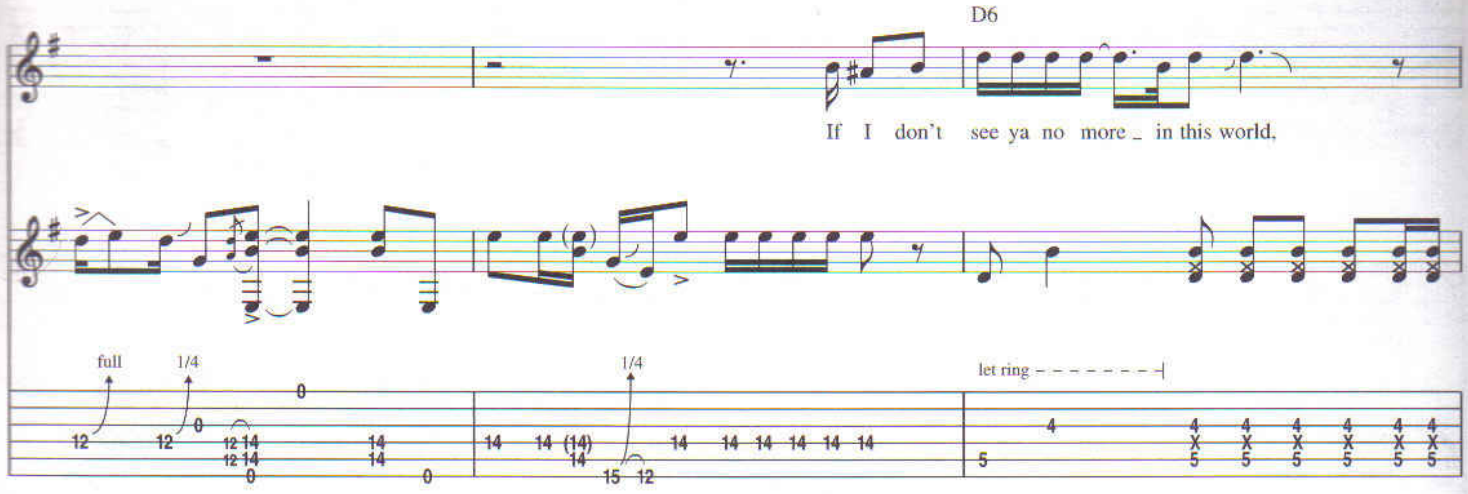


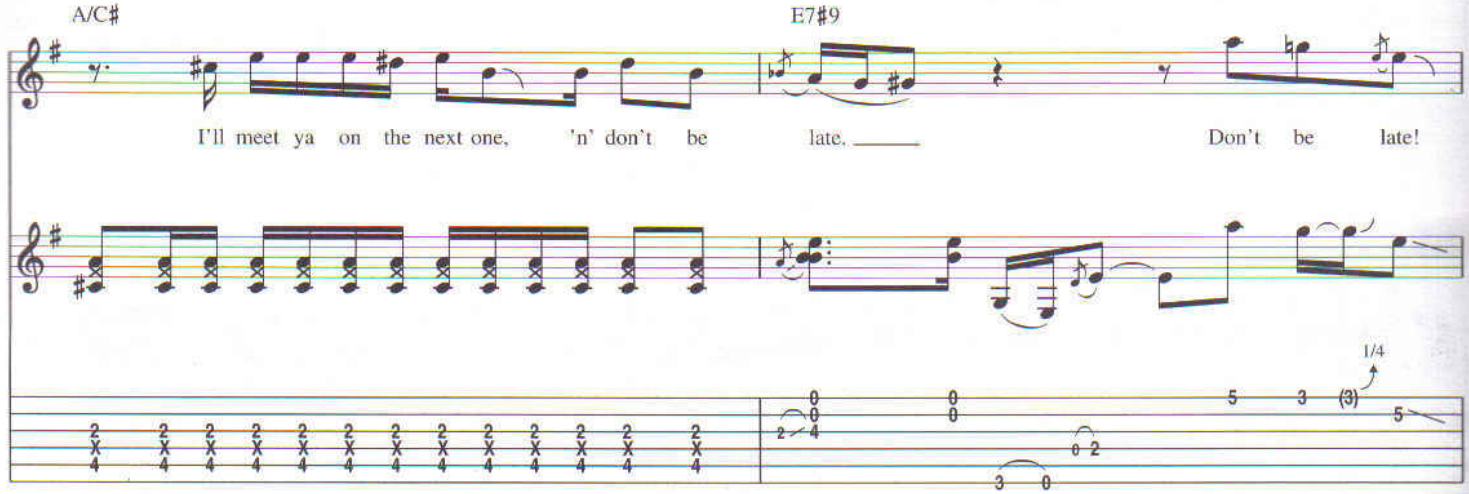
*Play ahead of the beat.

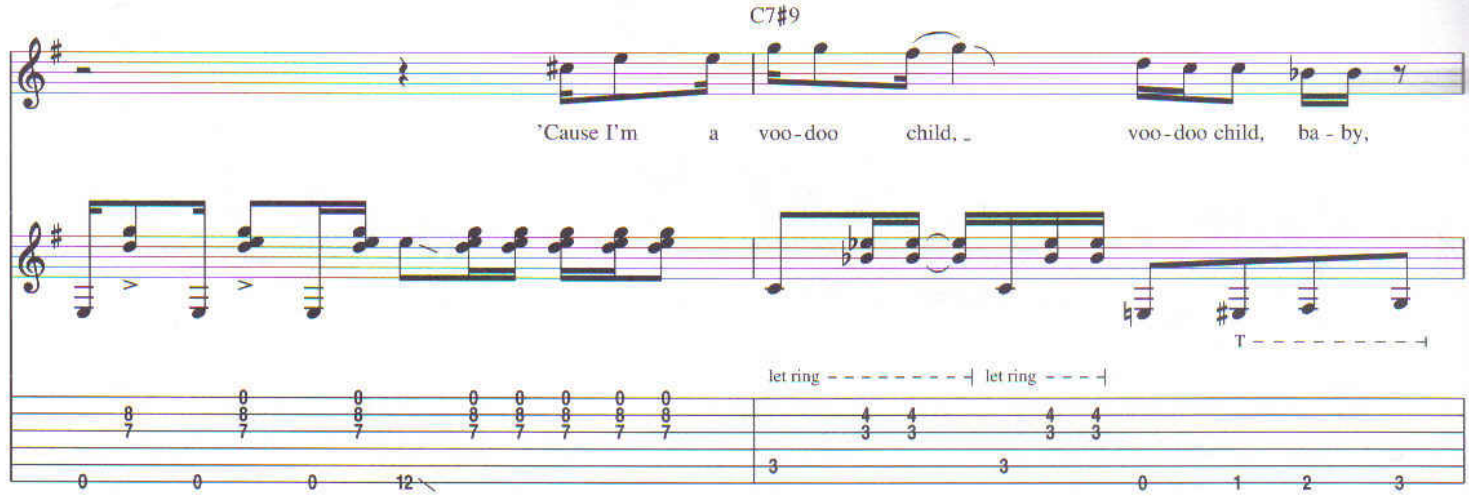


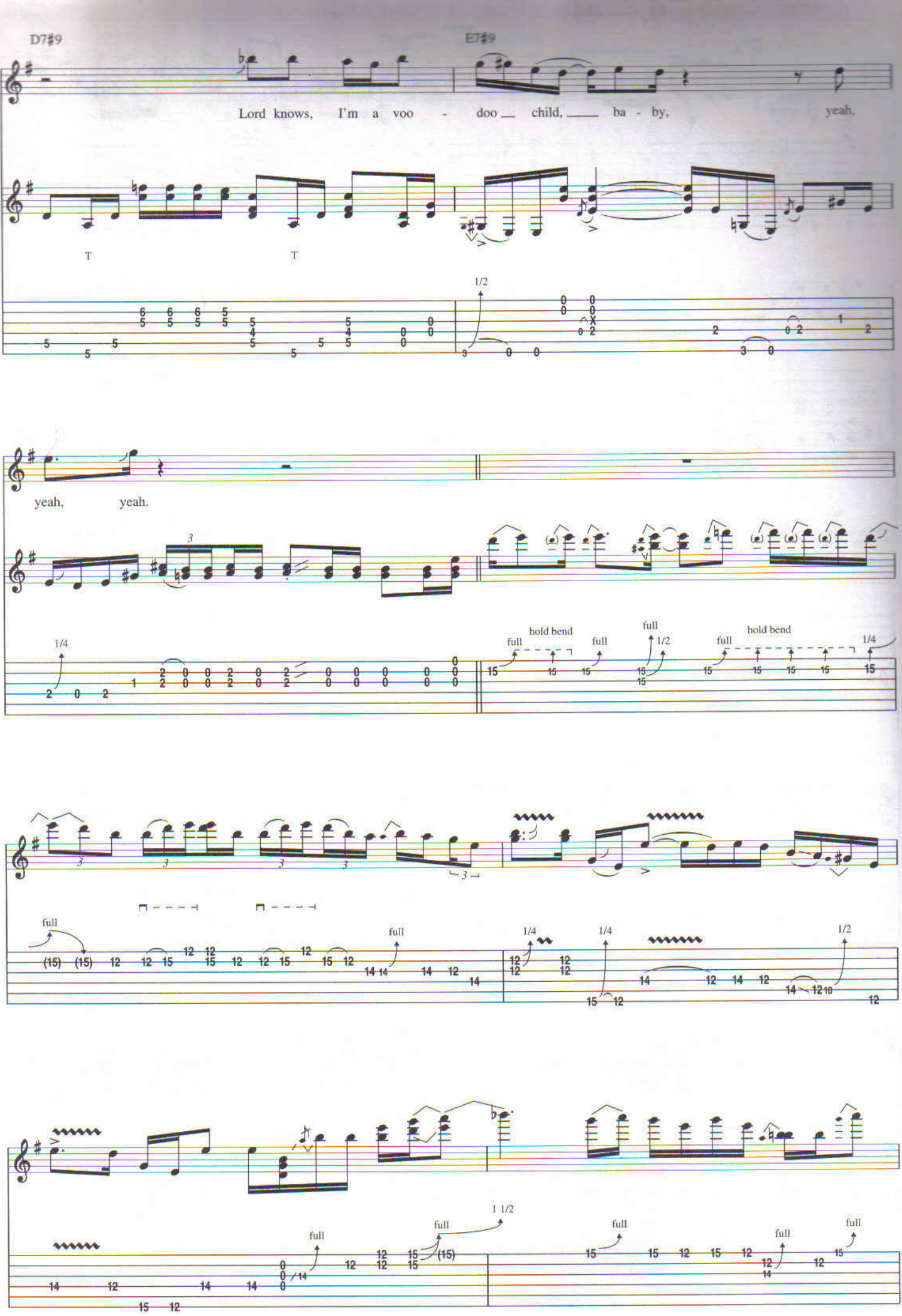


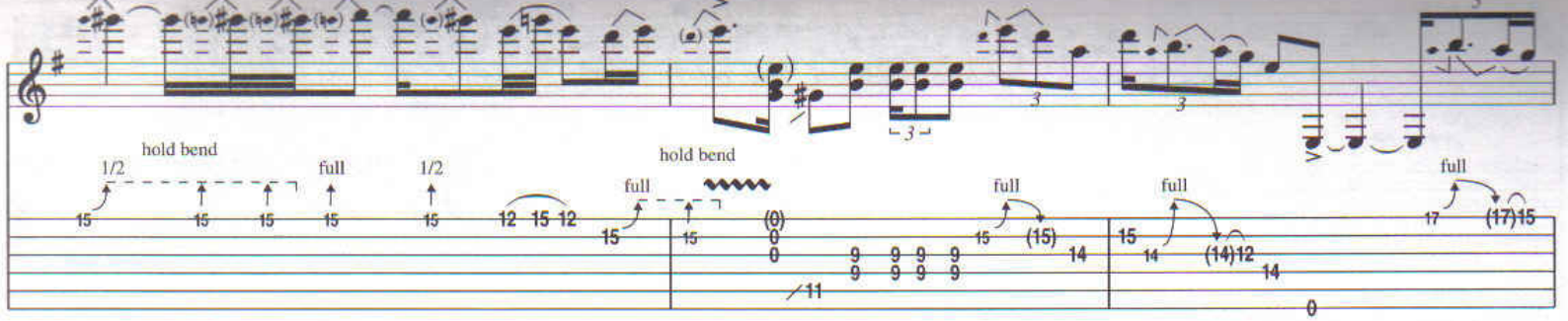

f
1/2
full
1/4
full 1/2
full
1/2
1/2

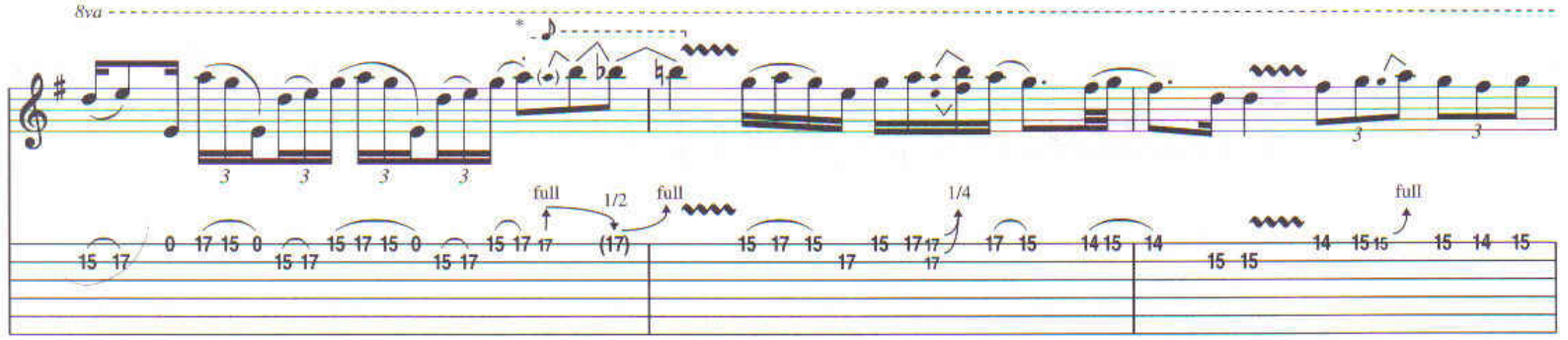

D6
If I don't see ya no more _ in this world,
full
1/4
1/4
let ring


A/C#
E7#9
I'll meet ya on the next one, 'n' don't be late. _____ Don't be late!
1/4

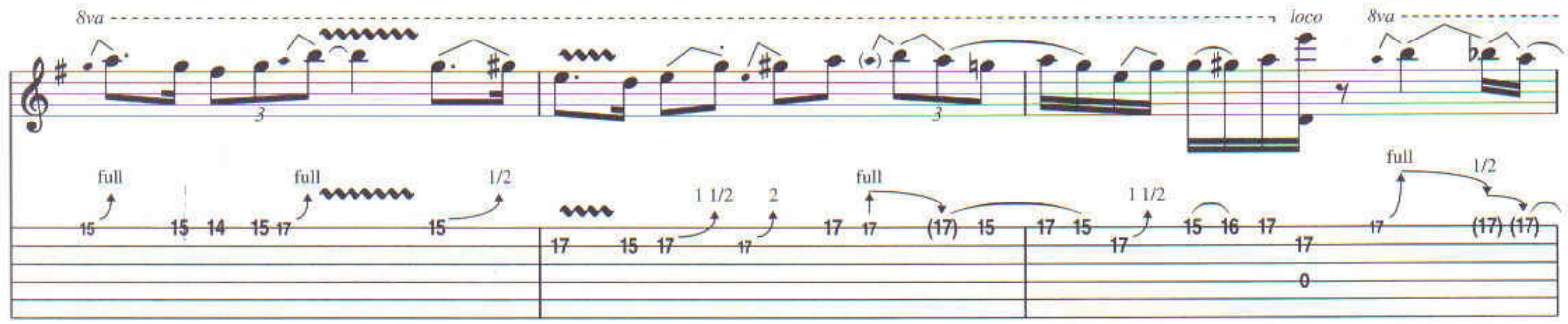

C7#9
'Cause I'm a voo-doo child, _ voo-doo child, ba - by,
T
let ring
let ring

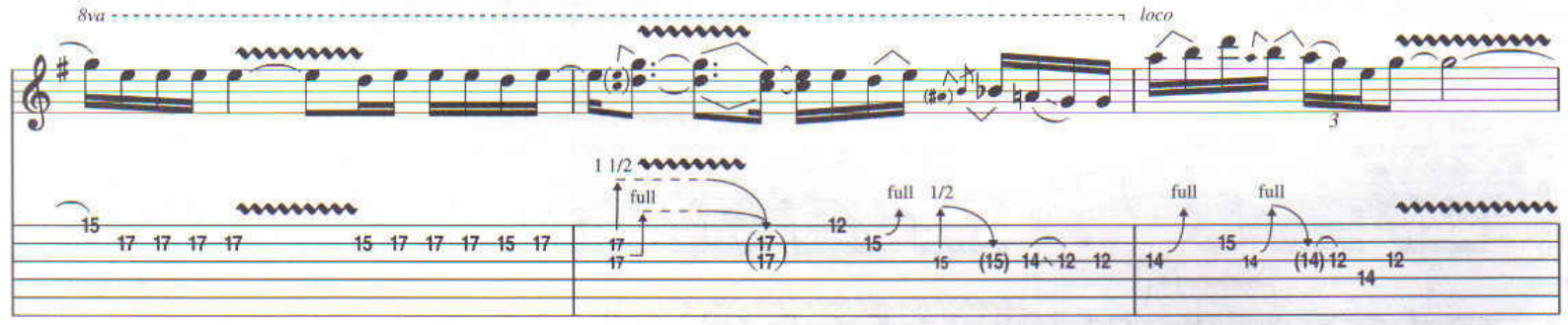

D7♯9
E7♯9
Lord knows, I'm a voo - doo child, ba - by, yeah.
T
T
1/2
yeah, yeah.
3
1/4
full
hold bend
full
full
1/2
full
hold bend
1/4
full
full
1/4
1/4
1/2
full
full
full
1 1/2
full
full
full
full

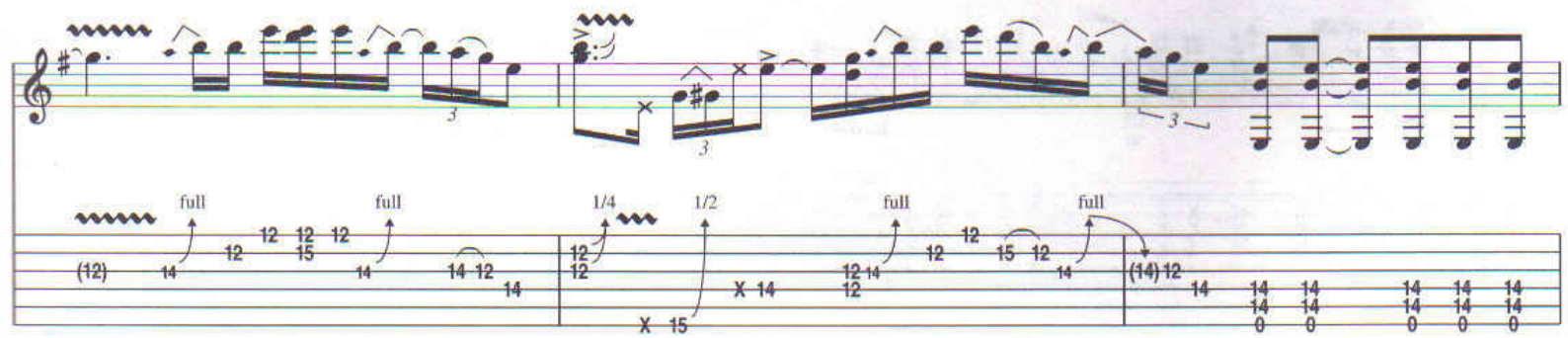


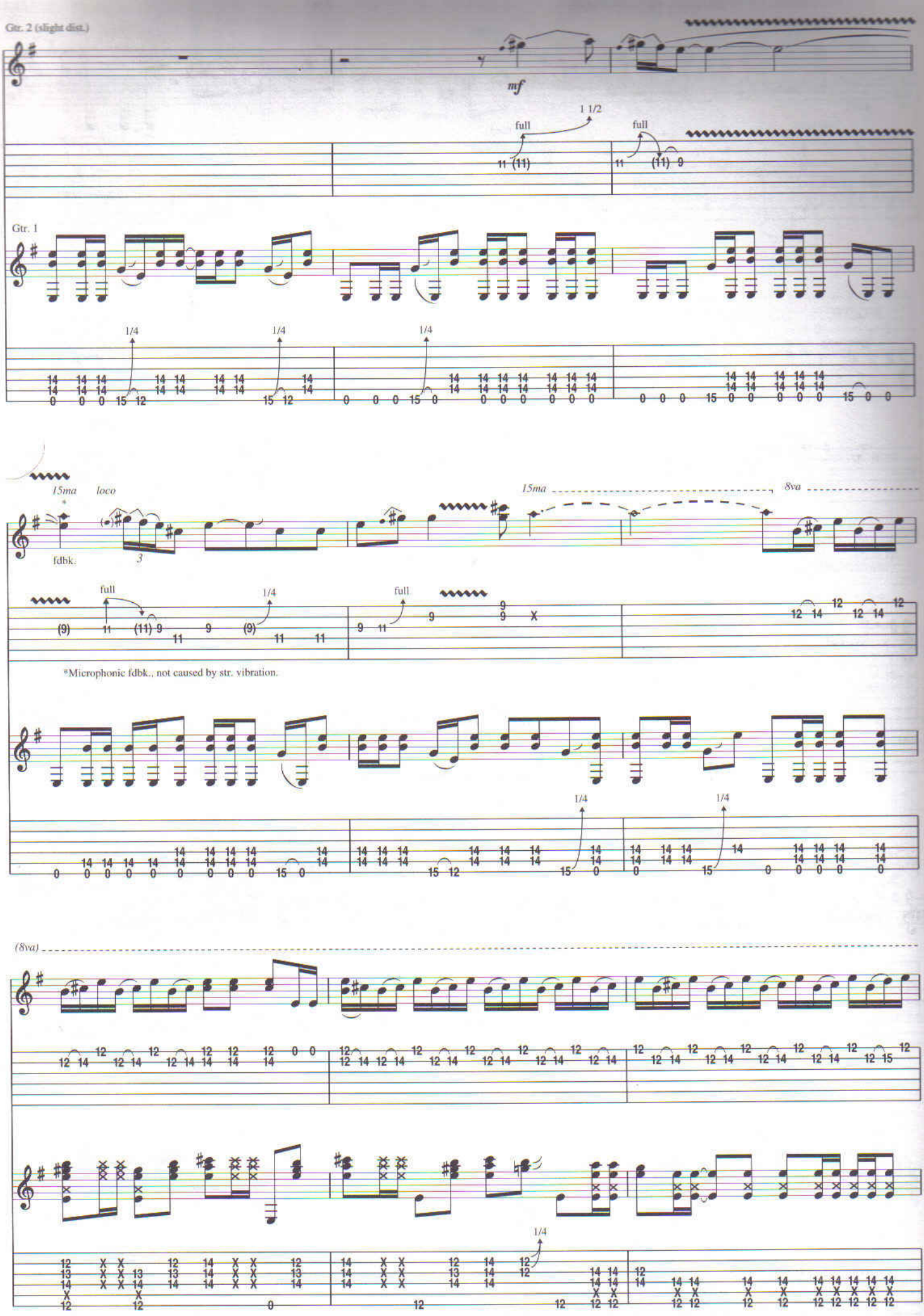


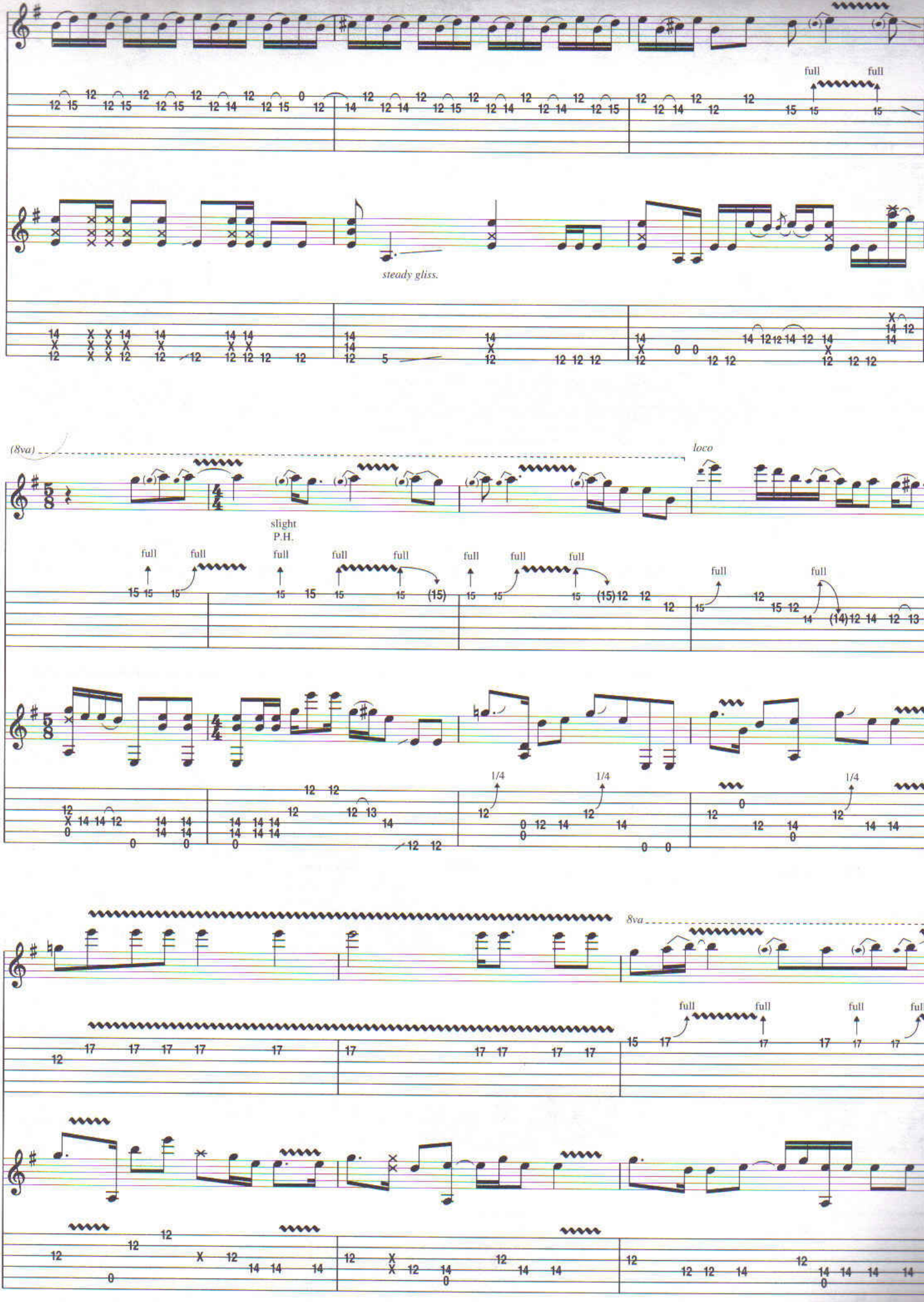
*Play behind the beat.

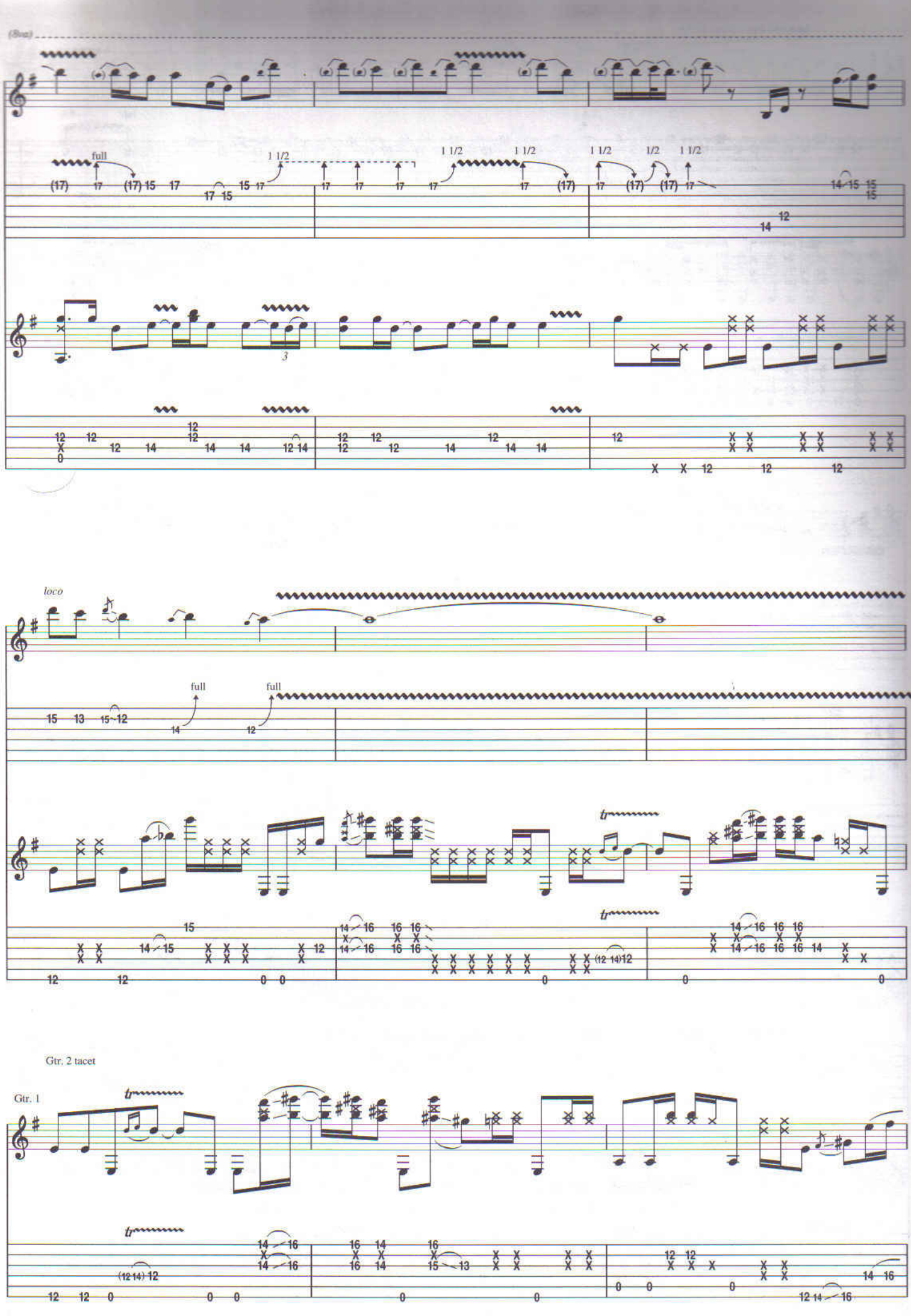


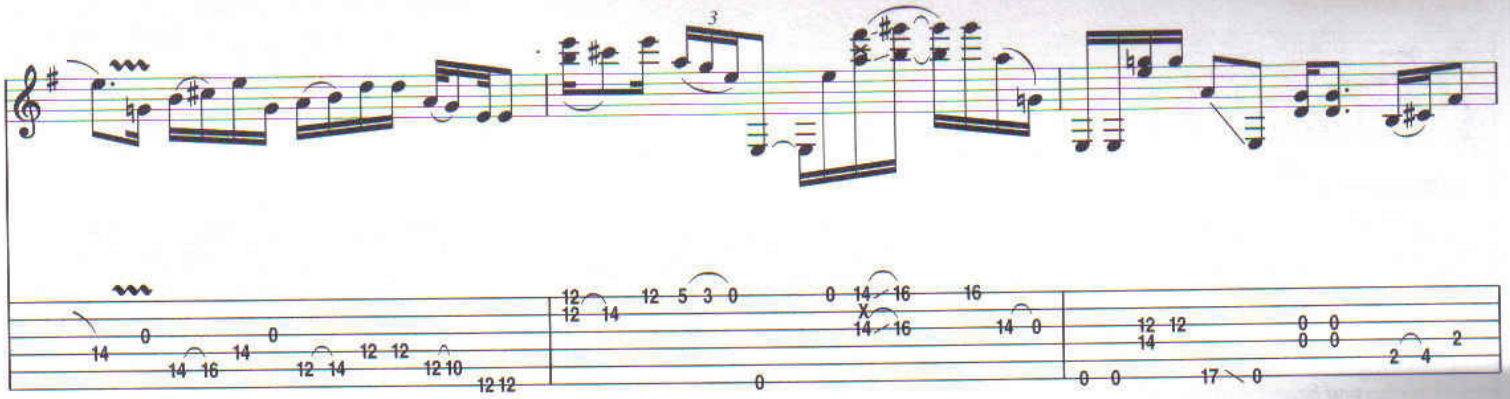


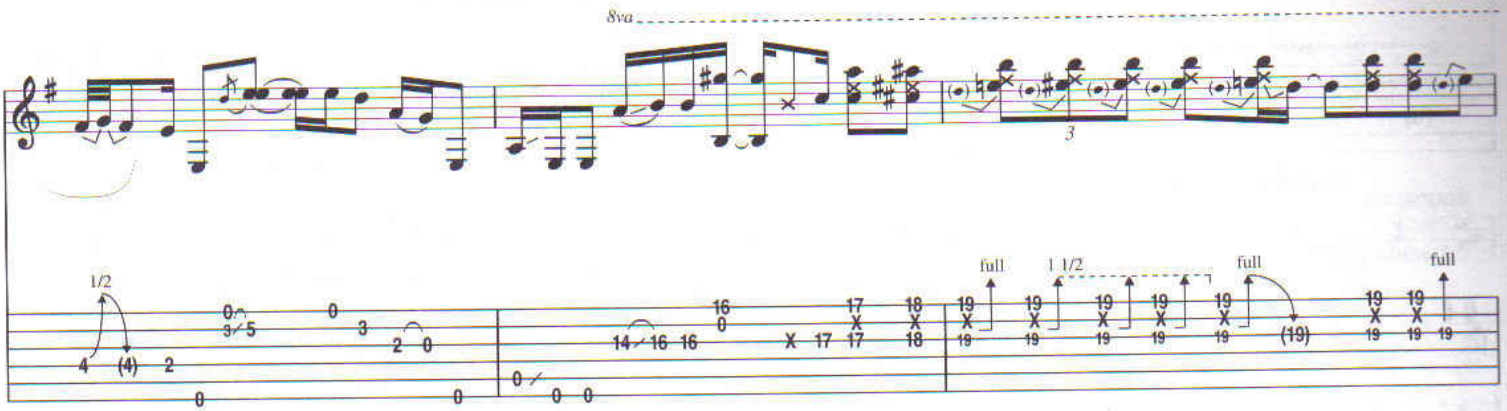


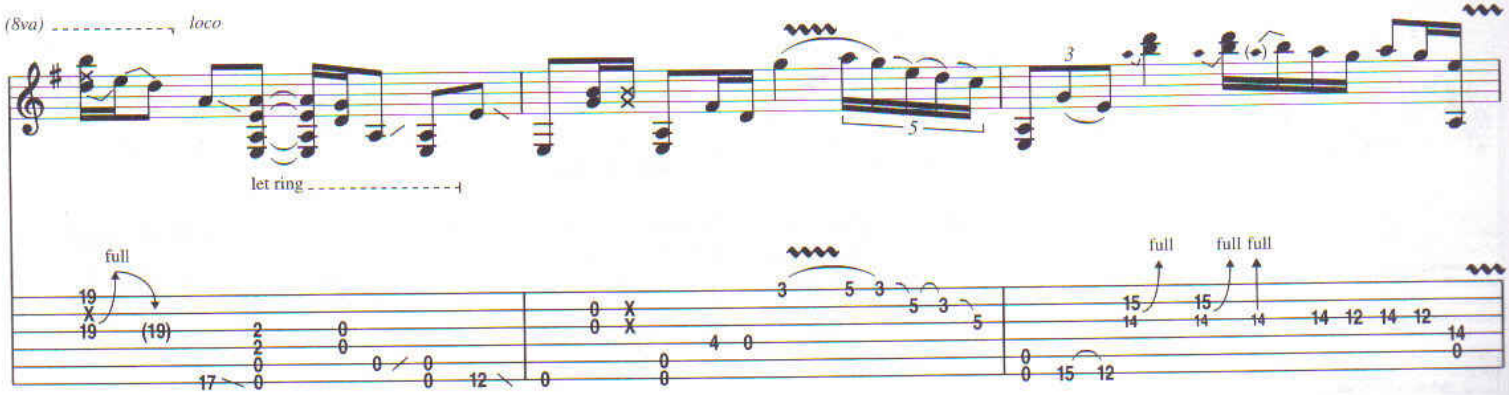

Gtr. 2 (slight dist.)
mf
full
1 1/2
full
Gtr. 1
1/4
1/4
1/4
15ma
loco
fdbk.
3
15ma
8va
full
1/4
full
*Microphonic fdbk., not caused by str. vibration.
1/4
1/4
(8va)
1/4

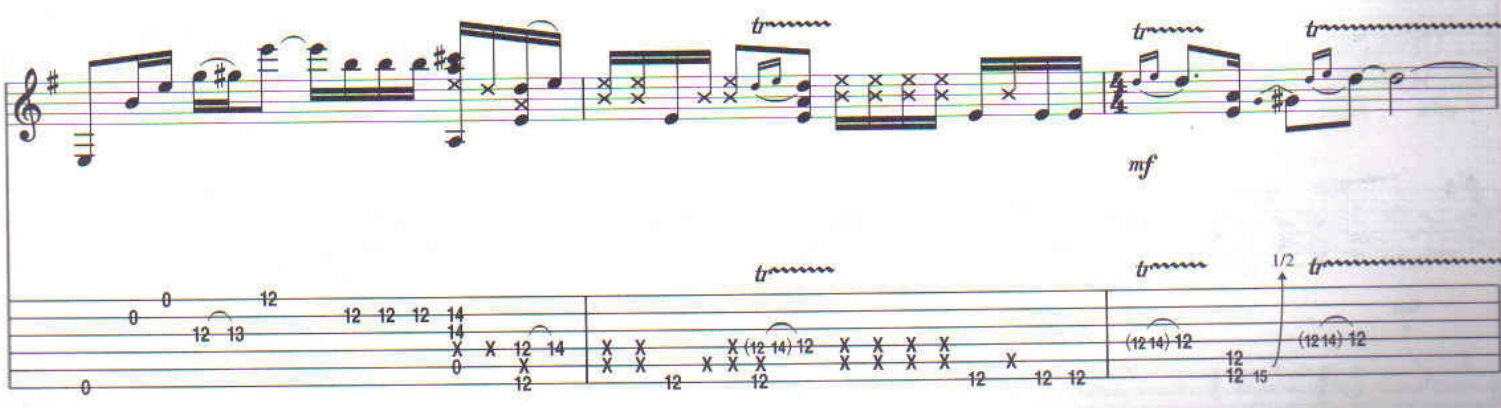

full
full
steady gliss.
(8va)
loco
slight
P.H.
full
1/4
8va


(Sus)
full
1 1/2
1 1/2
1 1/2
1 1/2
1/2
1 1/2
3
loco
full
full
Gtr. 2 tacet
Gtr. 1

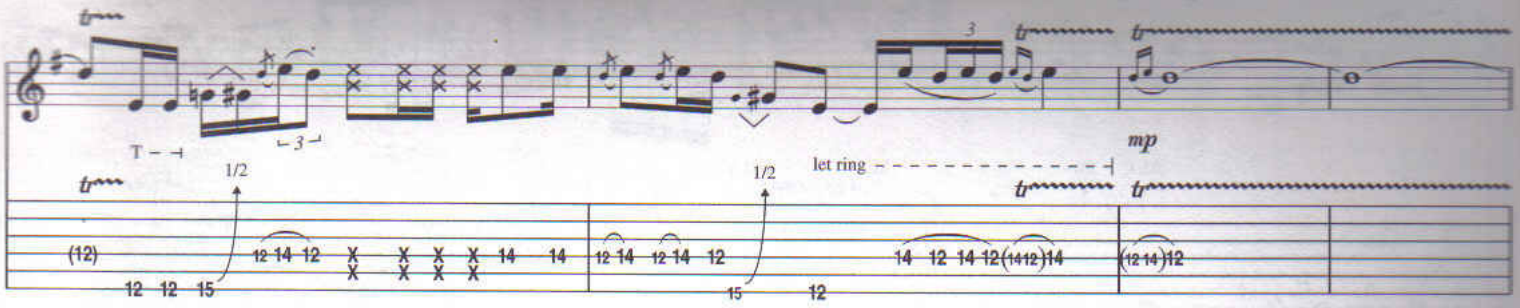



8va
1/2
full
1 1/2
full
full

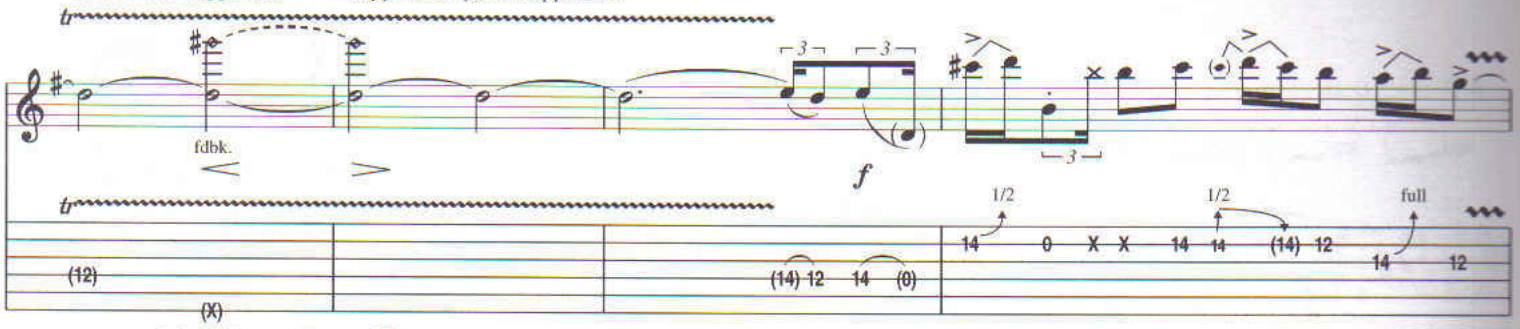

(8va)
loco
let ring
full
full
full full


mf
1/2

Spoken: I wanted to say thank you very much and good night. *I'd like to thank peace,*

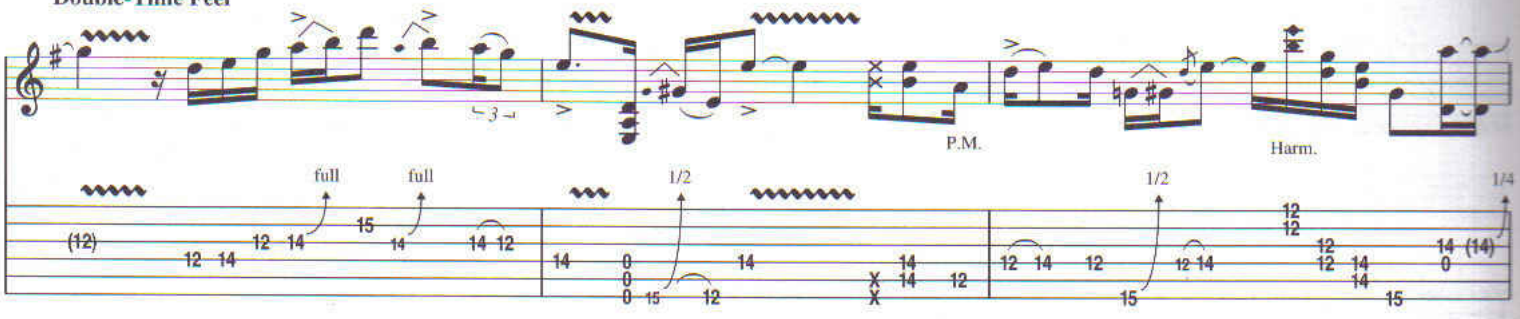


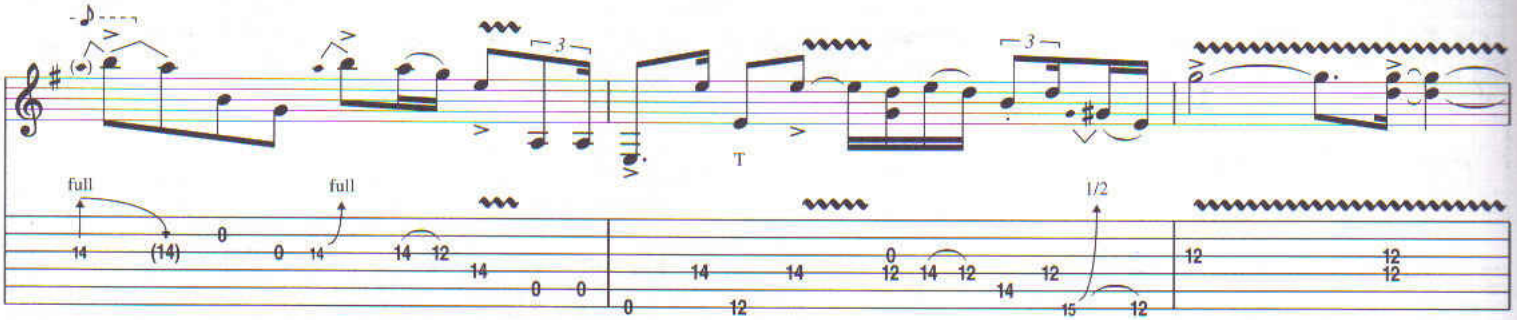
yeah, and happiness, happiness, yeah, happiness.

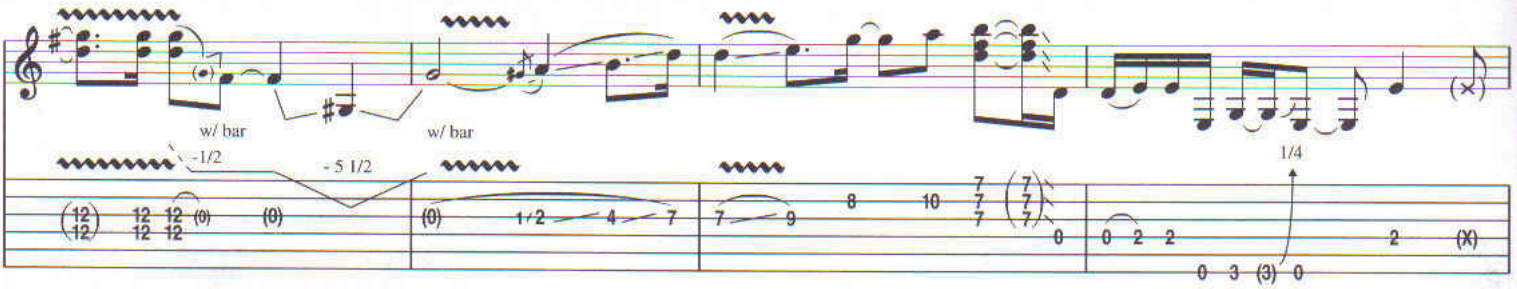


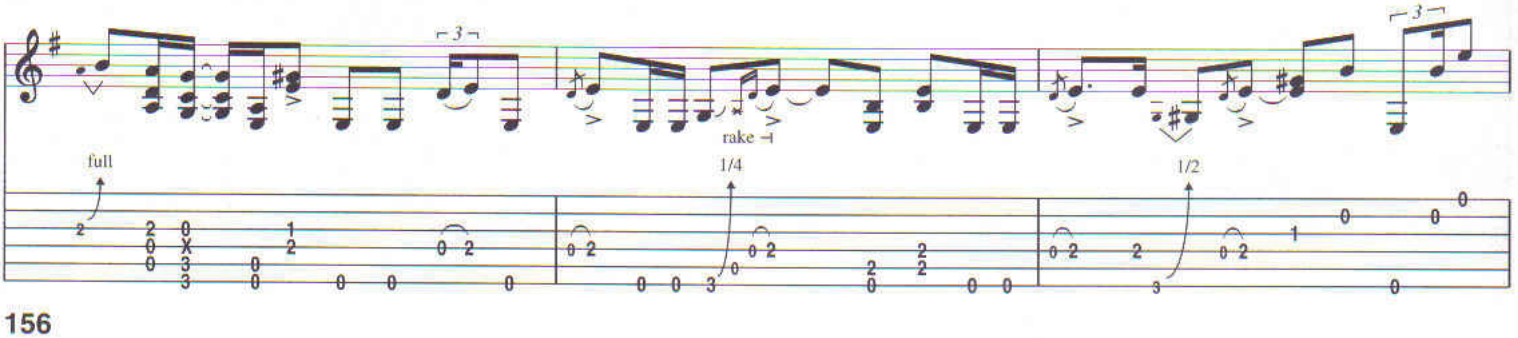
pitch: G♯ (generated by open ⑥)

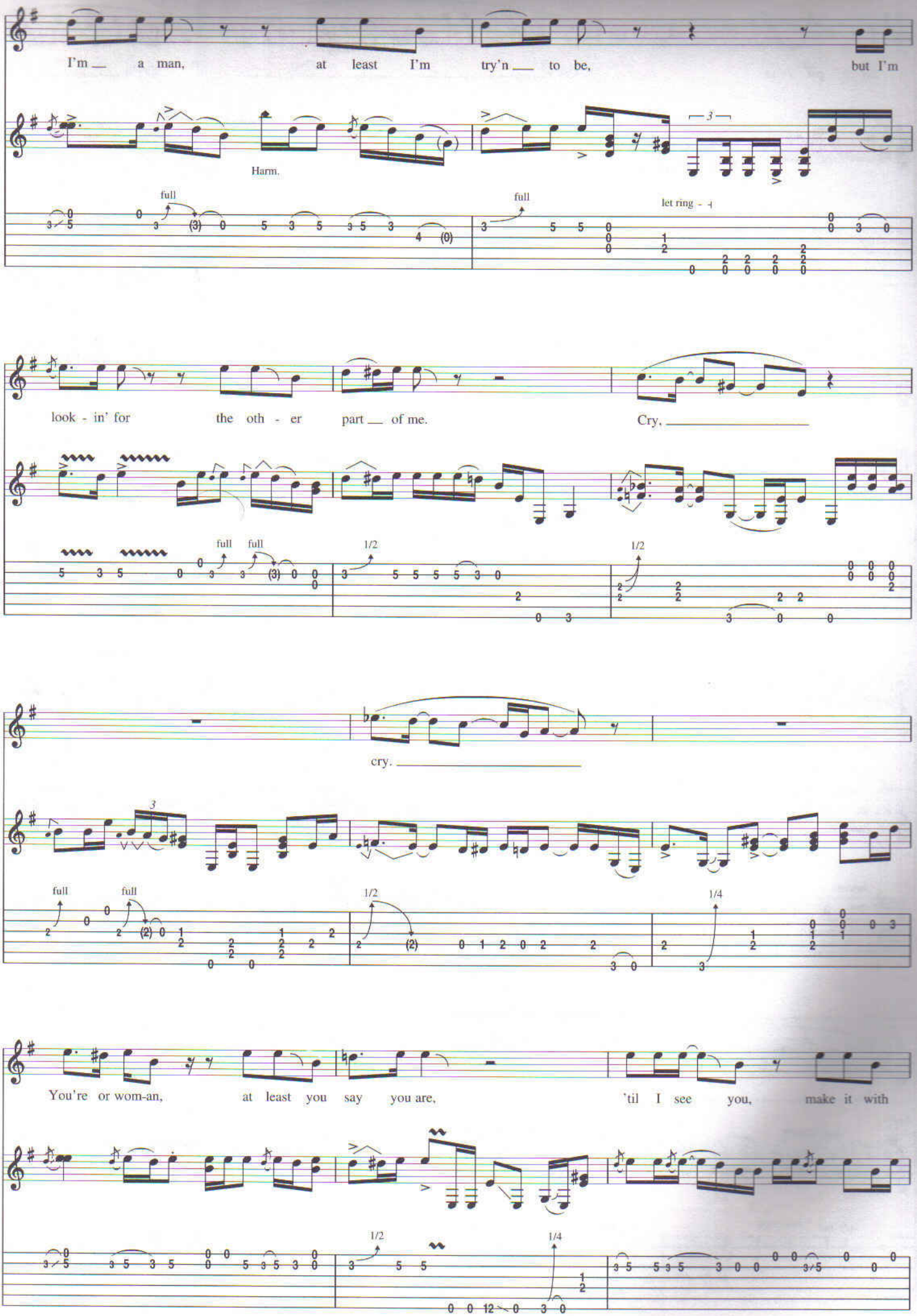
Double-Time Feel

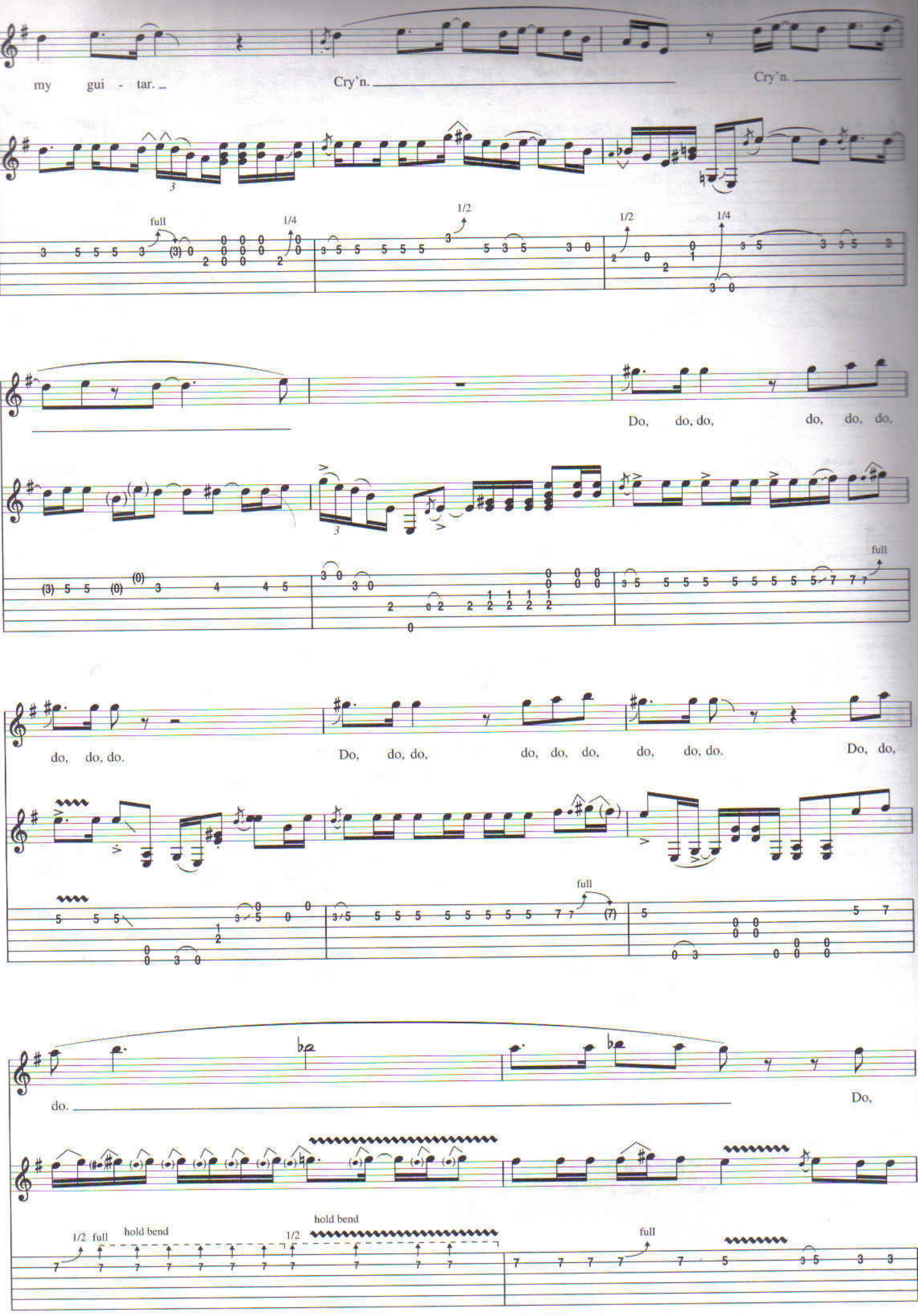


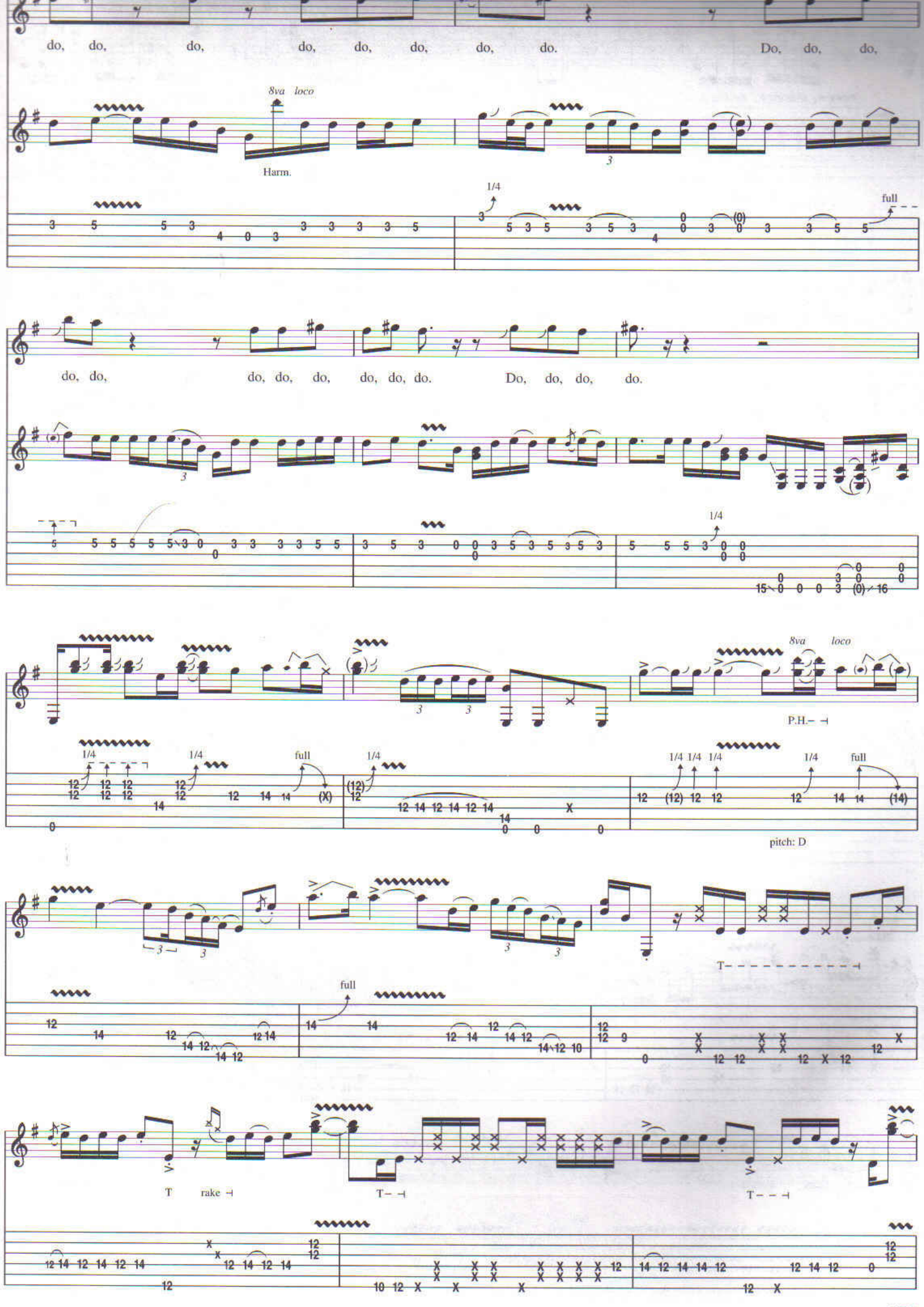


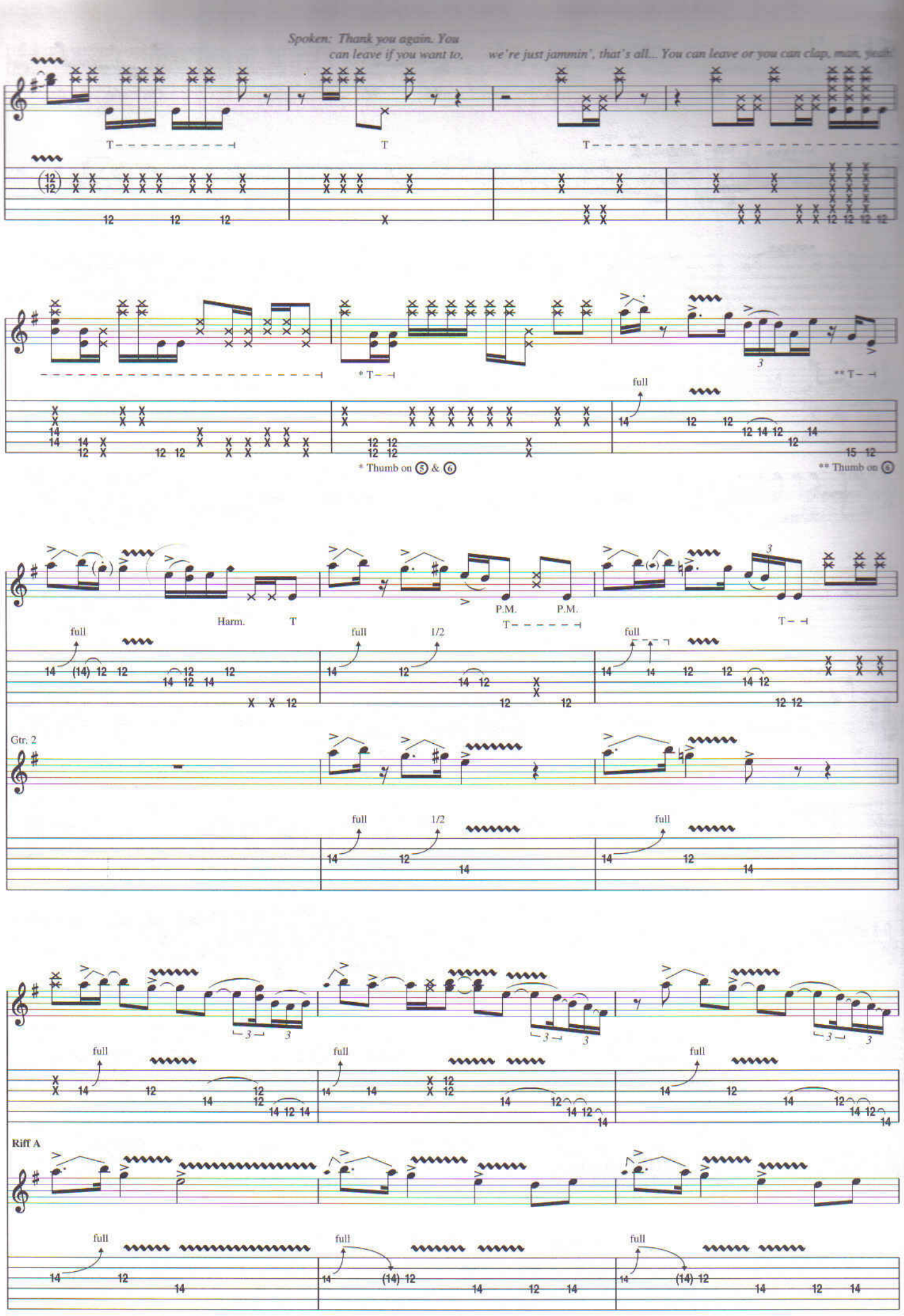


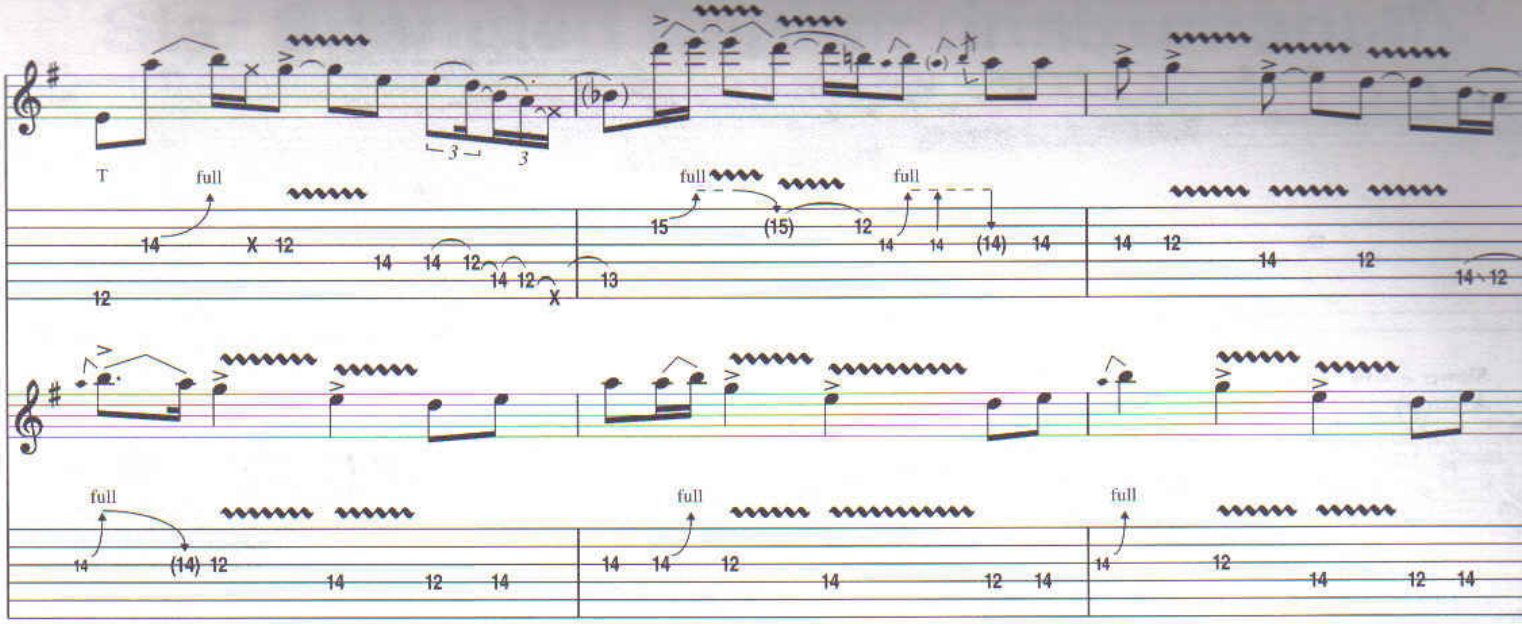



I'm a man, at least I'm try'n to be, but I'm
Harm.
full
full
let ring
look - in' for the oth - er part of me. Cry,
full
full
1/2
1/2
cry.
full
full
1/2
1/4
You're or wom-an, at least you say you are, 'til I see you, make it with
1/2
1/4

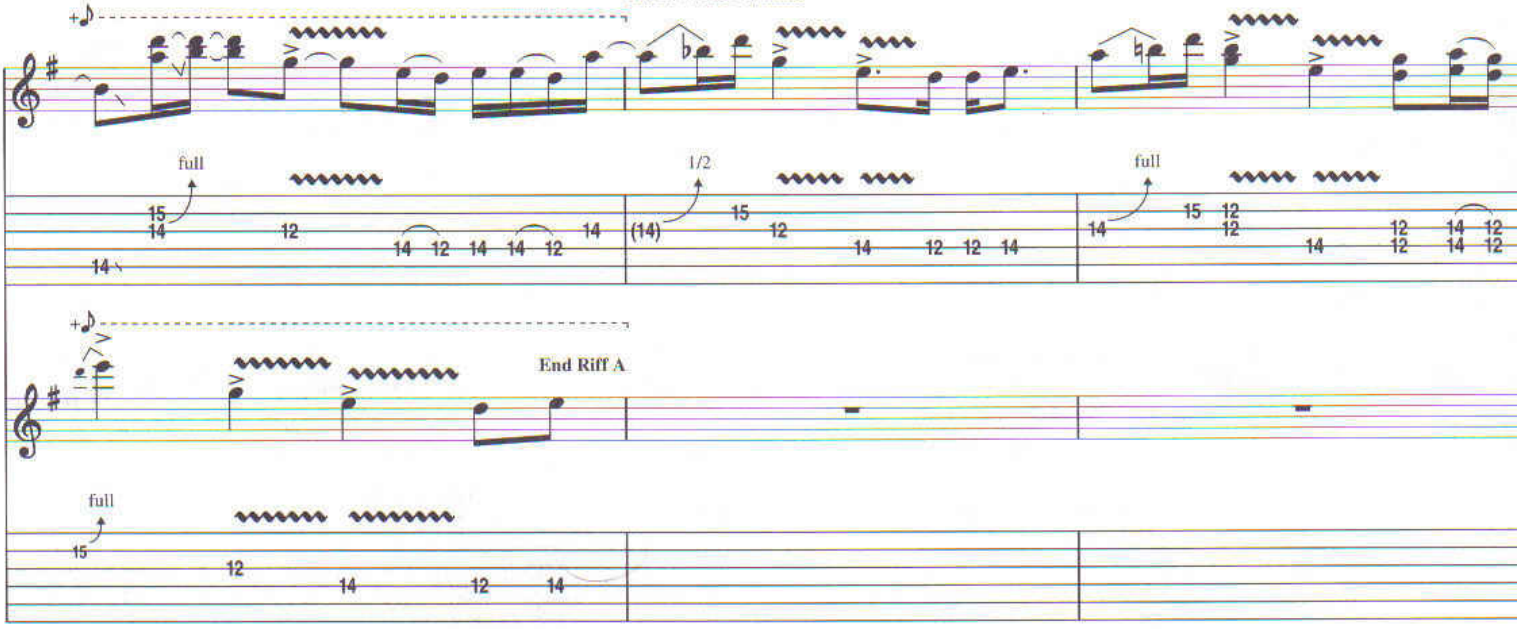

my gui - tar.
Cry'n.
Cry'n.
full
1/4
1/2
1/2
1/4
Do, do, do,
do, do, do,
full
do, do, do.
Do, do, do,
do, do, do,
do, do, do.
Do, do,
full
do.
Do,
1/2 full
hold bend
hold bend
1/2
full

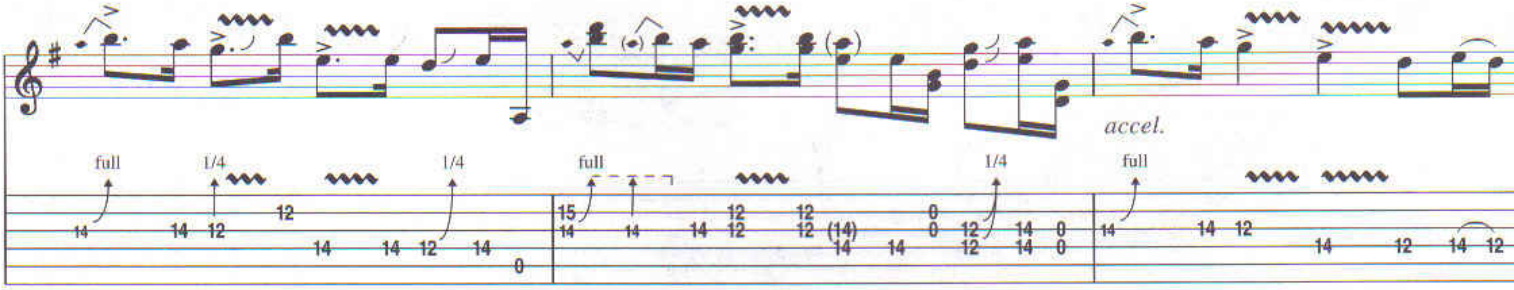

do, do, do, do, do, do, do, do. Do, do, do,
8va loco
Harm.
1/4
full
do, do, do, do, do, do, do, do. Do, do, do, do.
1/4
8va loco
P.H.
1/4
full
pitch: D
T
full
T rake
T
T

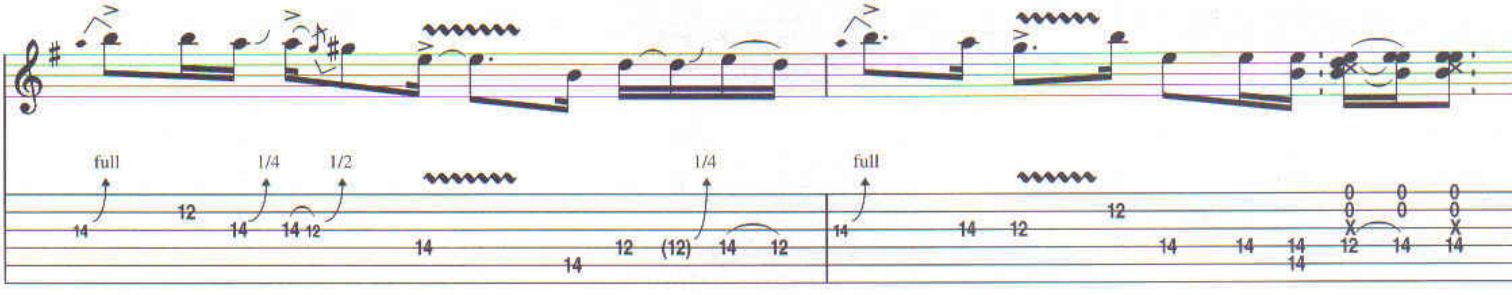

Spoken: Thank you again. You can leave if you want to, we're just jammin', that's all... You can leave or you can clap, man, yeah!
T
T
T
* T
** T
full
* Thumb on 5 & 6
** Thumb on 5
Harm.
T
P.M.
P.M.
T
T
full
1/2
full
full
1/2
full
Gtr. 2
full
full
full
Riff A
full
full
full



Gtr. 2: w/ Riff A, simile







Free Time

Gtr. 2 tacet

wah-wah on

p

Slower ♩ = 69

A Tempo

full 1/4 1/4

* rake

* near bridge

rit. poco a poco

full 1/2

1/2 1/4 1/2

1/2 full 1/2

full 1/2 1/2

Free Time

On cue:

w/ teeth

full full full

rit.

w/ bar

w/ bar

full 1/4 1/4

- 1 1/2 - 1

-1 1/2 -1 1/2

accel.

fdbk.

w/ bar

-1 1/2 -1 1/2

pitch: G♯, E, B

*Pickup to "Star Spangled Banner."

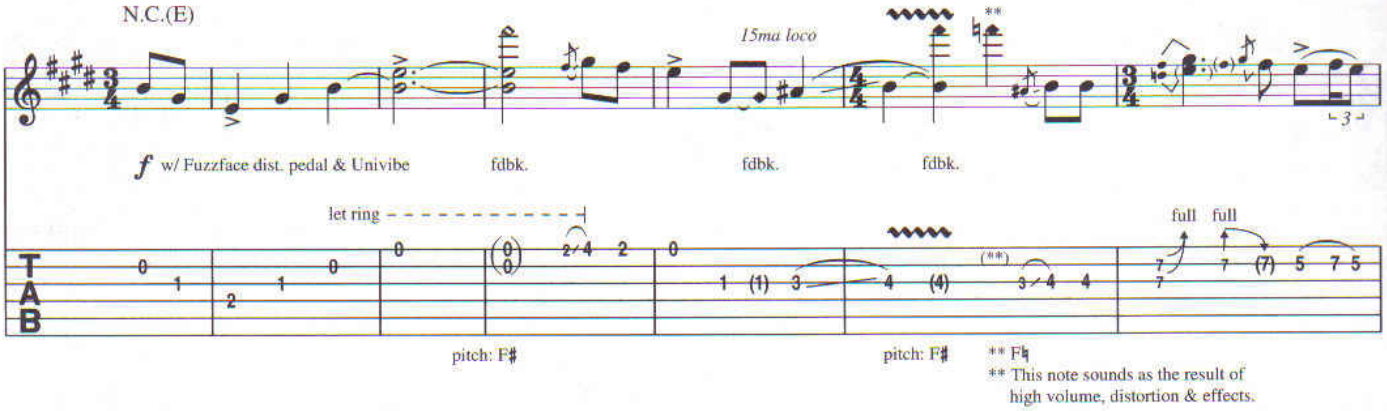
Star Spangled Banner (Instrumental)

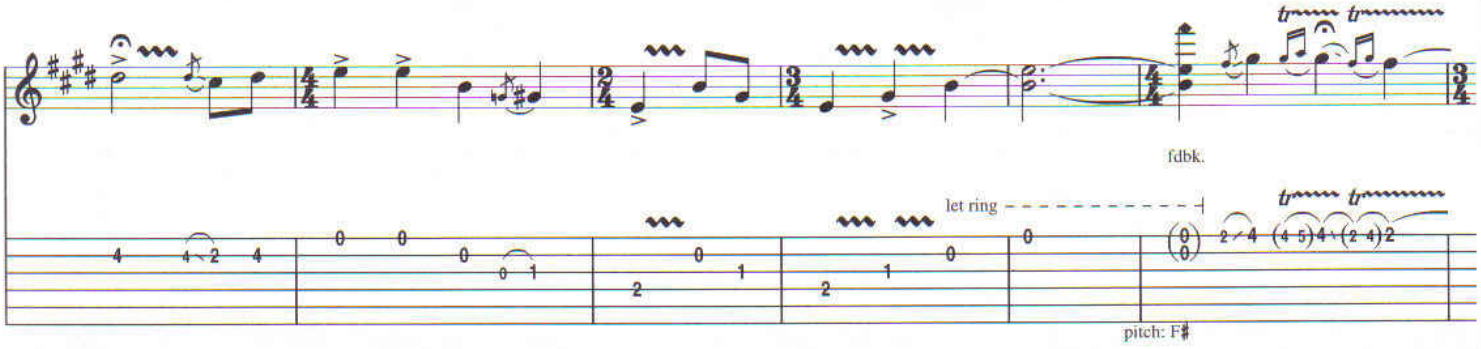
Adaptation by Jimi Hendrix

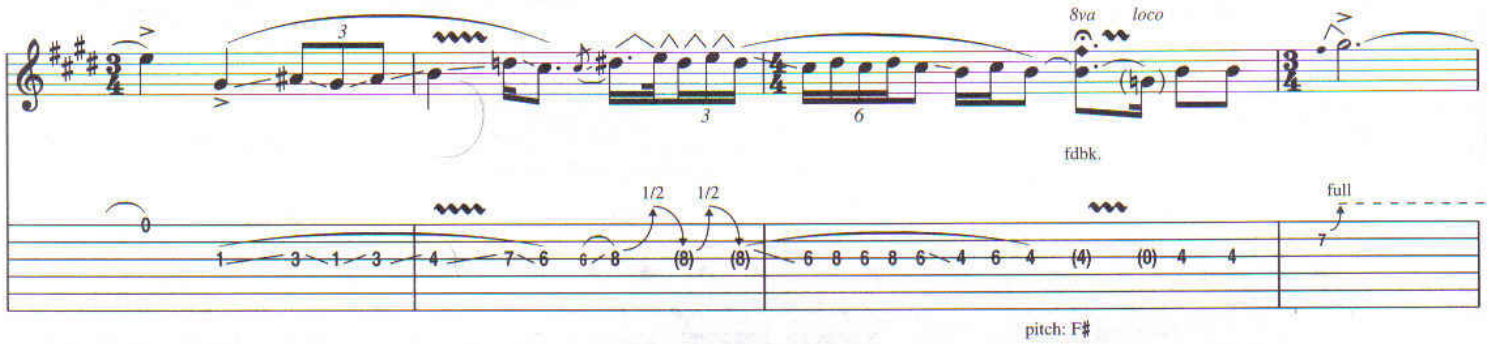
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

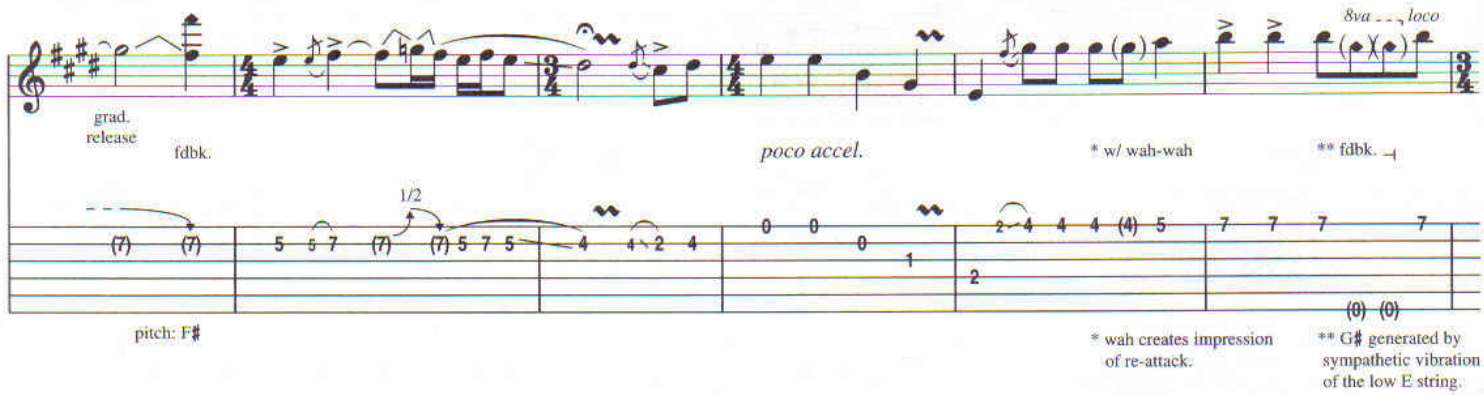
Slow and Freely (♩ = 63)

N.C.(E)









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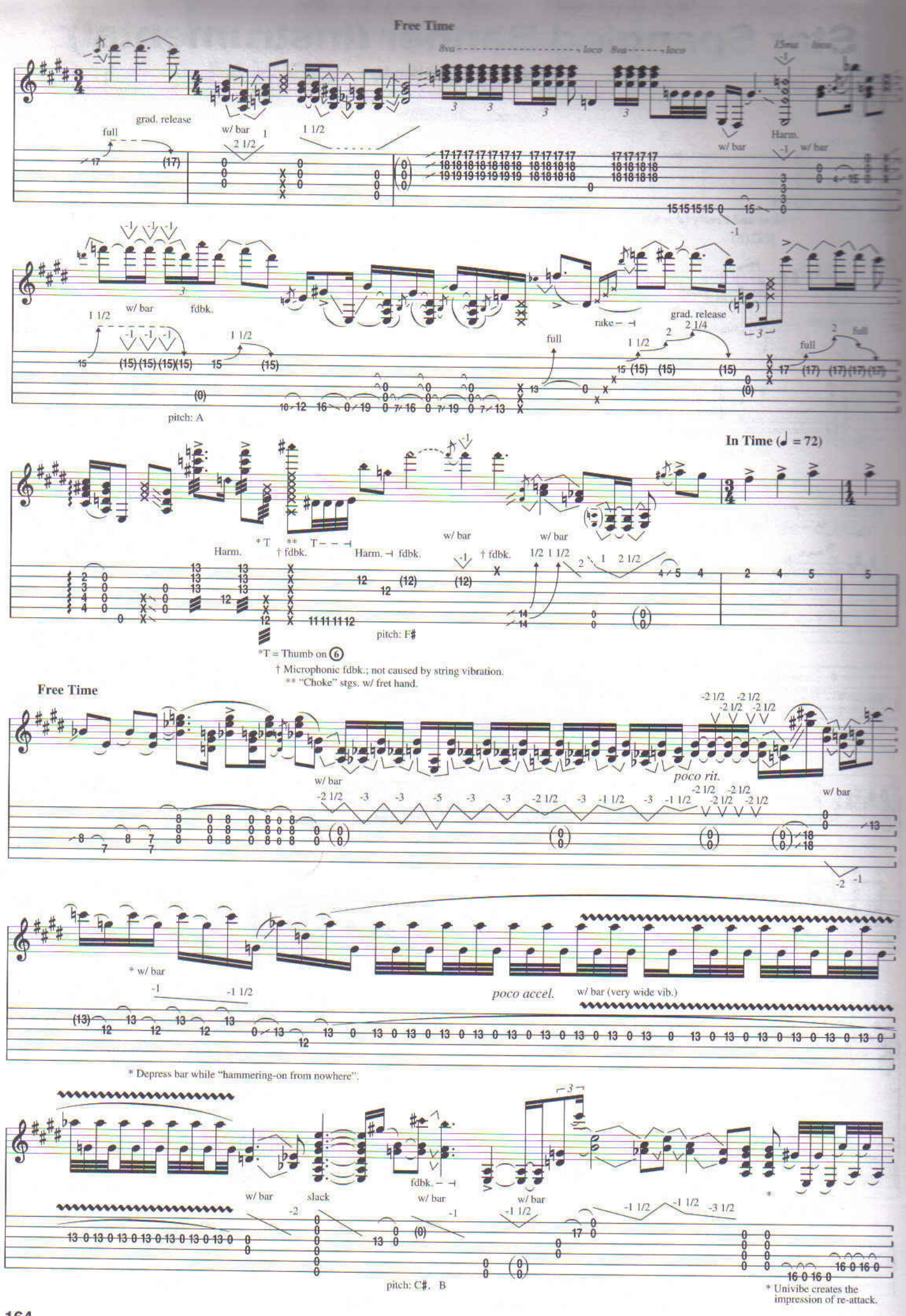
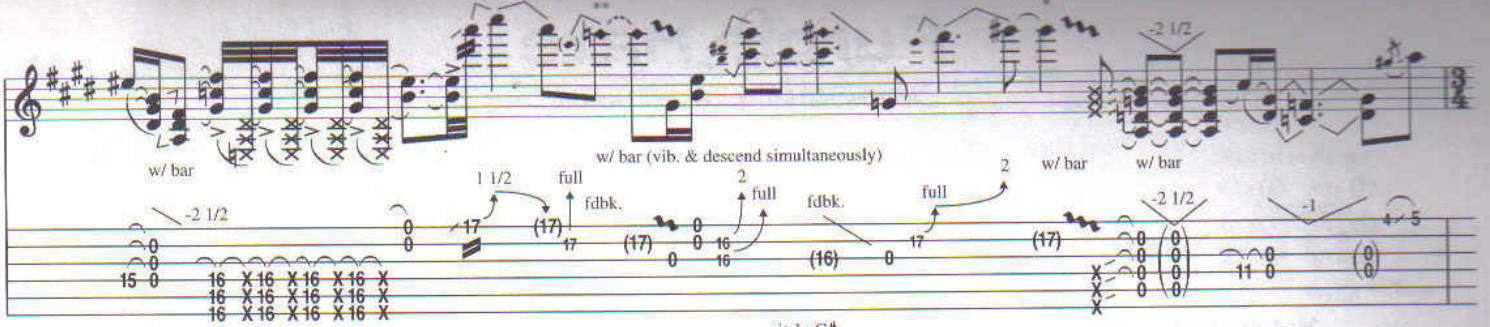
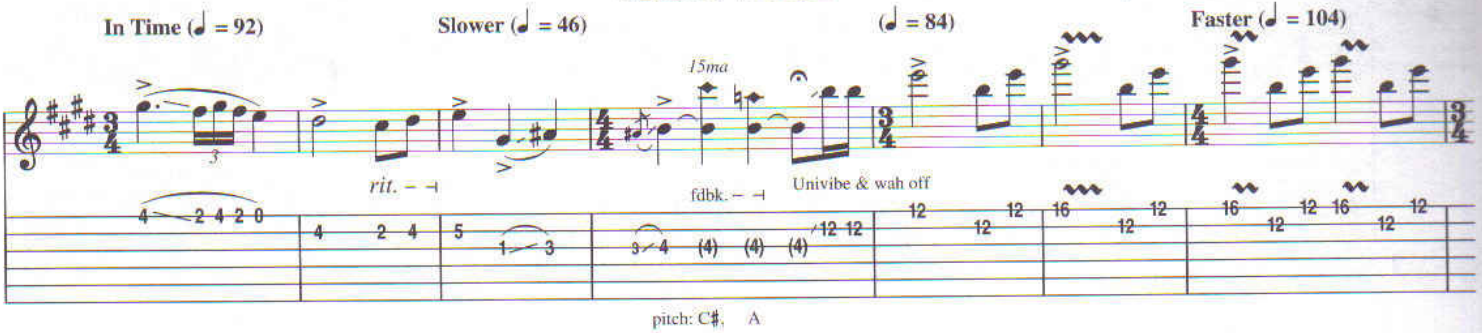
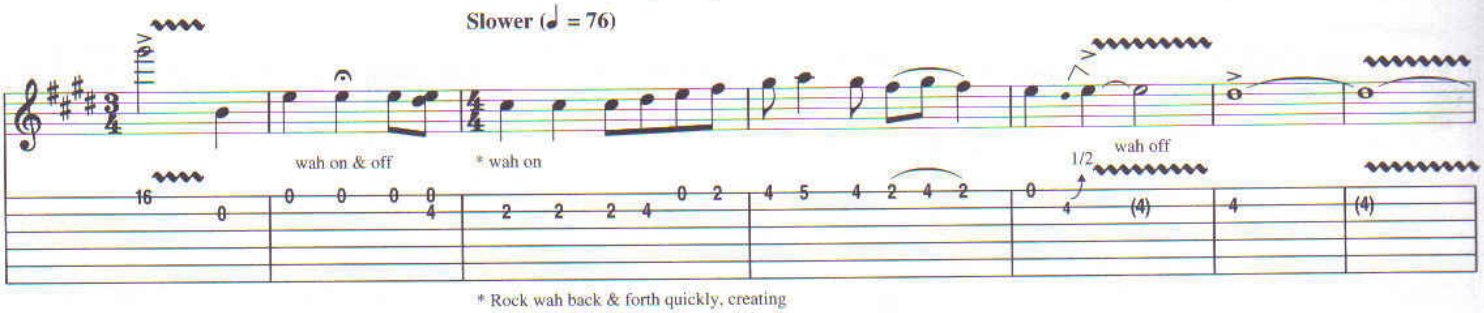

Free Time
8va
loco
15ma
grad. release
full
w/ bar
Harm.
fdbk.
rake
pitch: A
In Time (♩ = 72)
Harm.
* T
** T
† fdbk.
pitch: F♯
*T = Thumb on (6)
† Microphonic fdbk.; not caused by string vibration.
** "Choke" stgs. w/ fret hand.
Free Time
poco rit.
* w/ bar
poco accel.
w/ bar (very wide vib.)
* Depress bar while "hammering-on from nowhere".
slack
pitch: C♯, B
* Univibe creates the impression of re-attack.



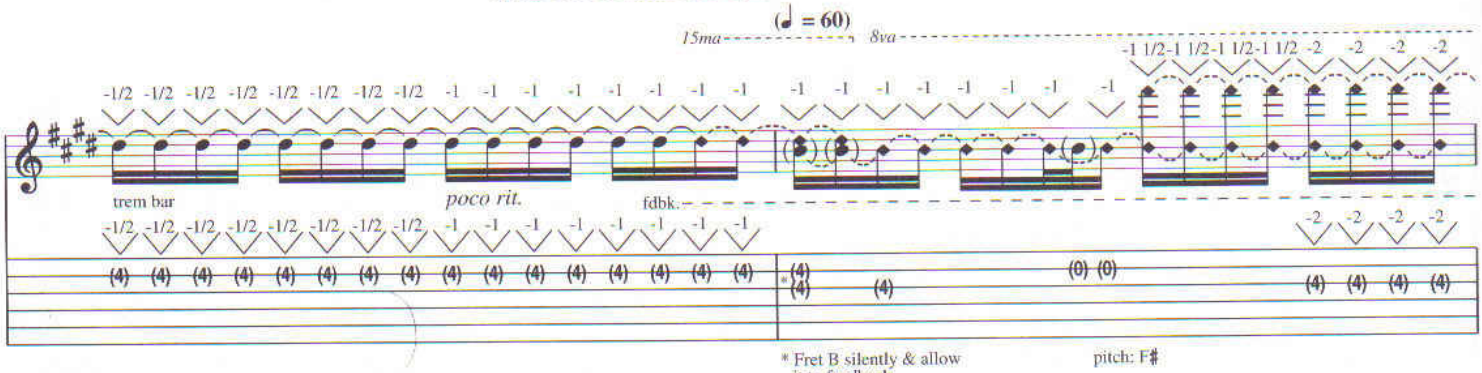
** 1st & 2nd strings are bent simultaneously w/ 3rd finger.

* Other pitches are created by effects.



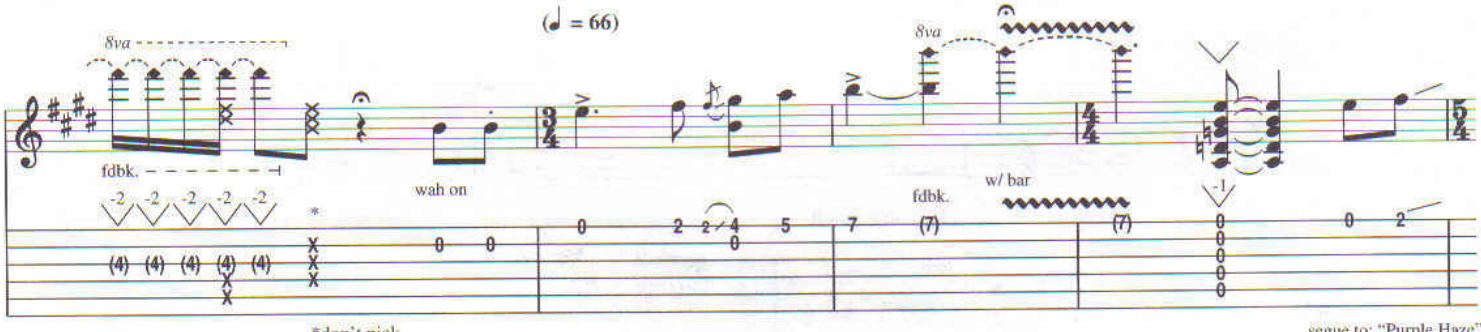


* Rock wah back & forth quickly, creating rhythmic effect of sixteenth note triplets.



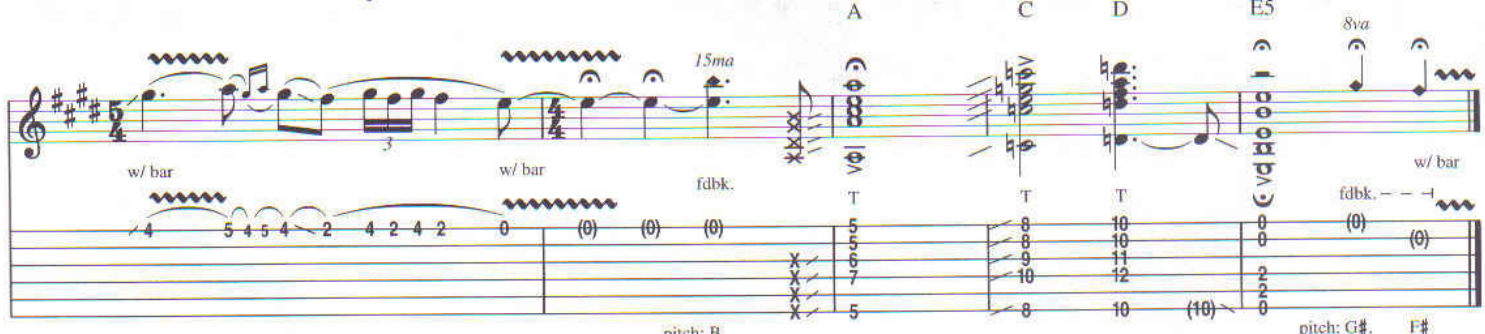
* Fret B silently & allow it to feedback.

pitch: F♯



*don't pick

segue to: "Purple Haze"



pitch: B

pitch: G♯, F♯

Purple Haze

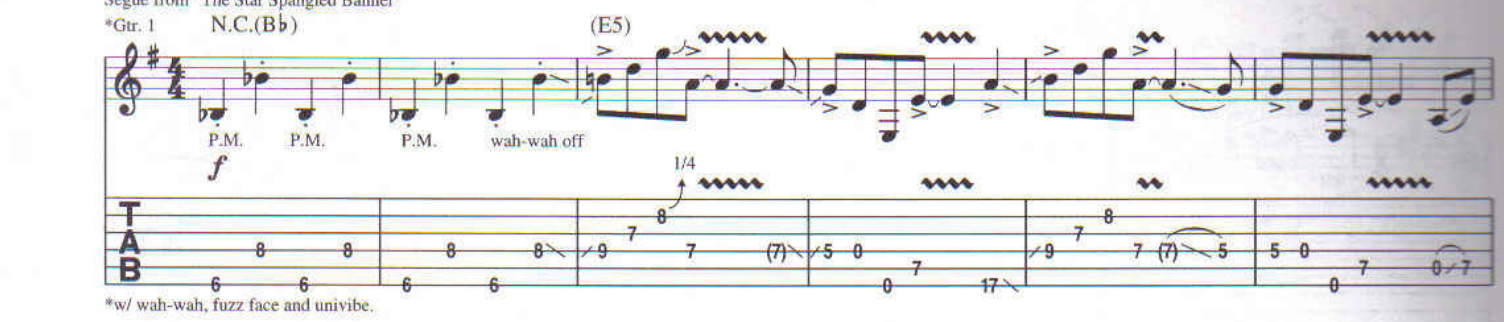
Words and Music by Jimi Hendrix

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

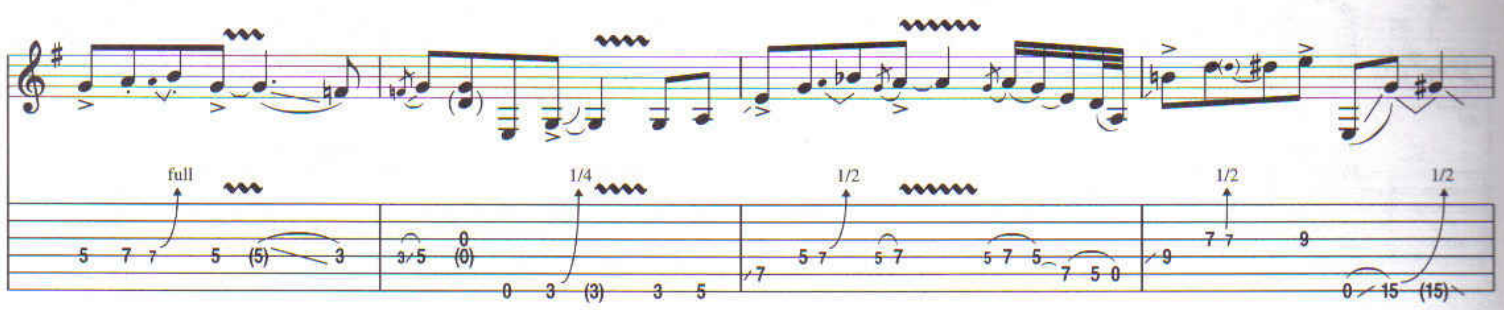
Intro

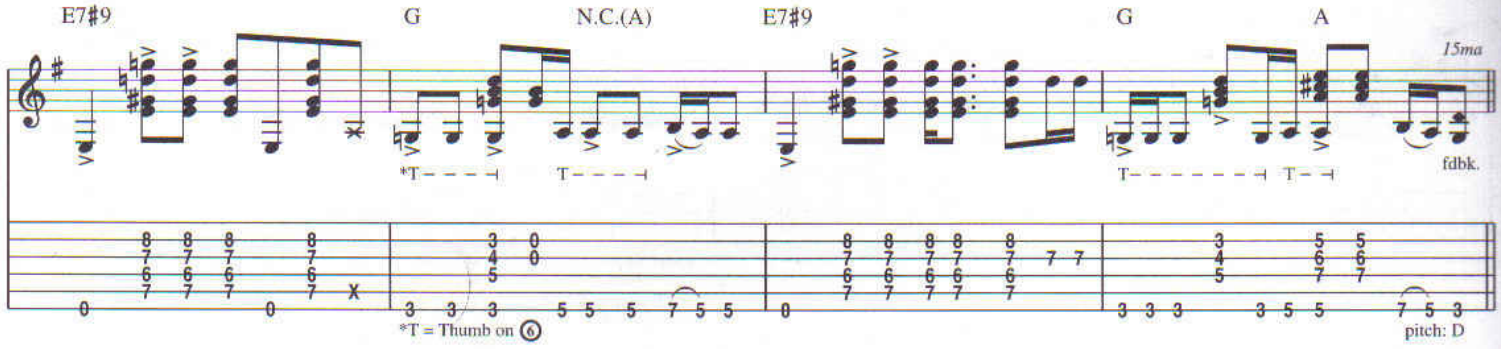
Moderate Rock ♩ = 120

Segue from "The Star Spangled Banner"

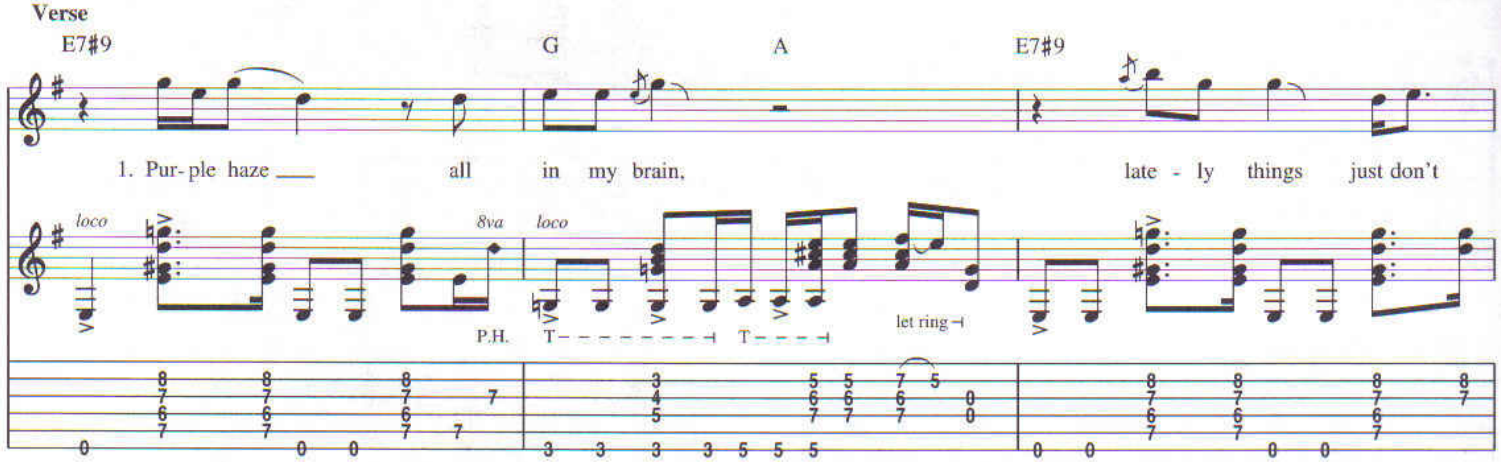


*w/ wah-wah, fuzz face and univibe.





Verse



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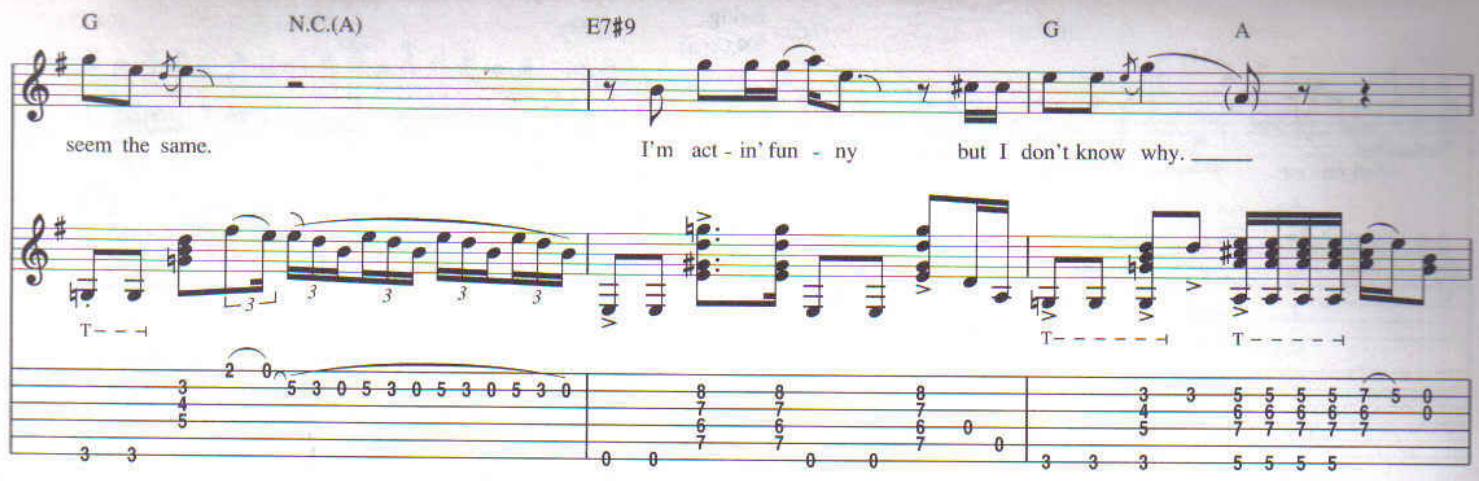
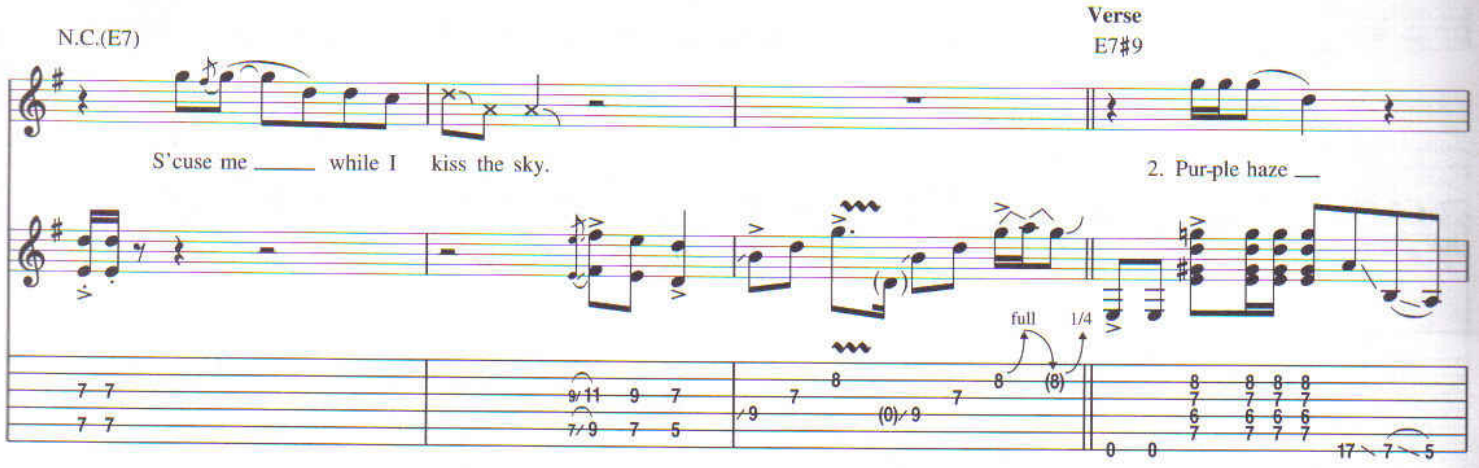
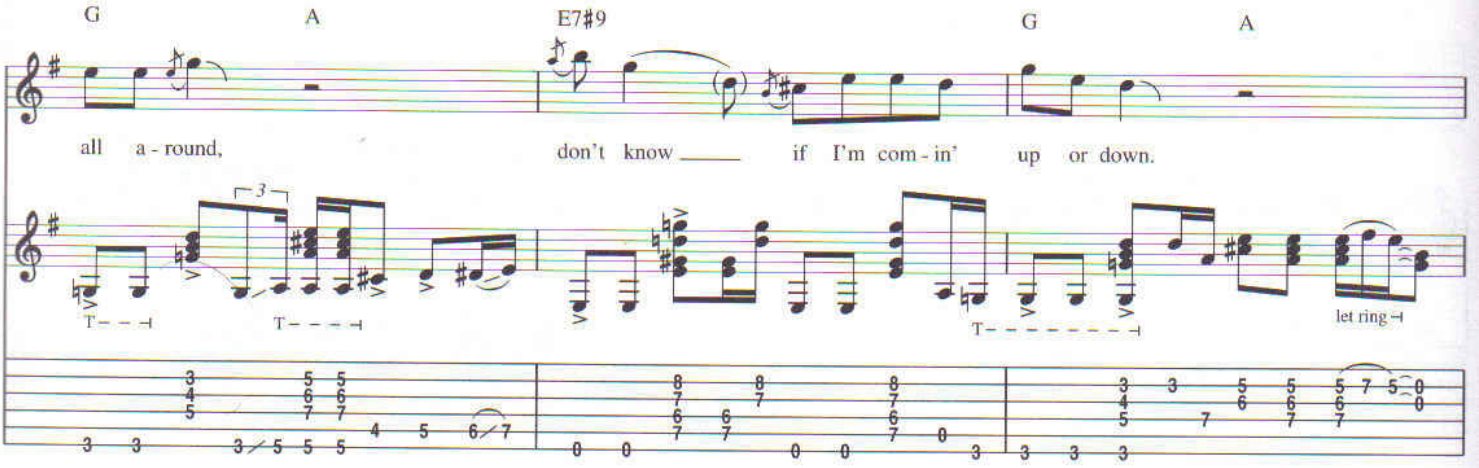
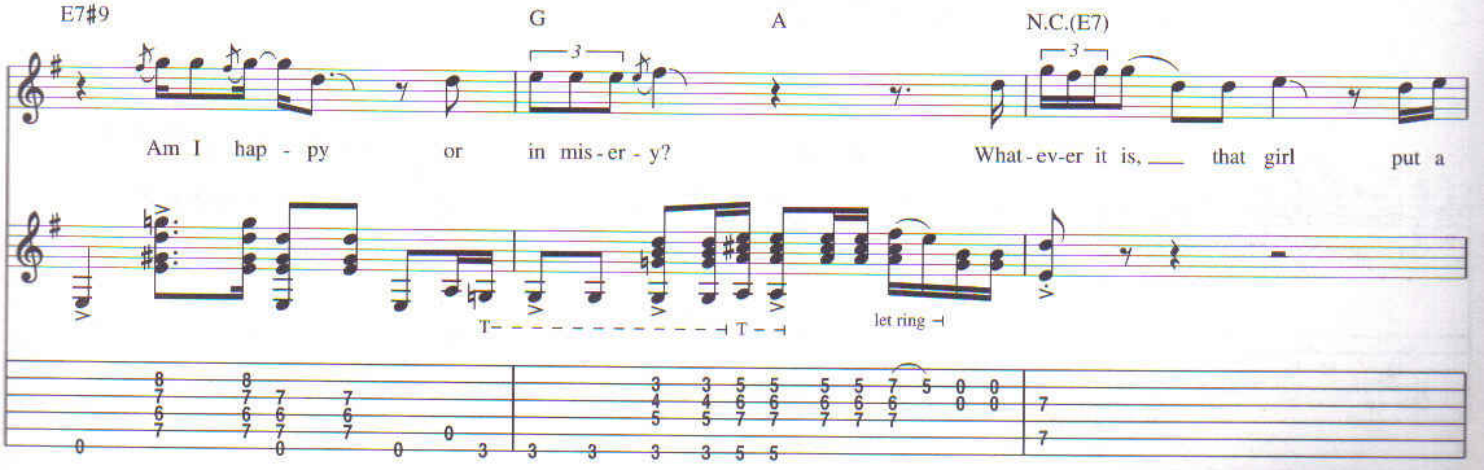
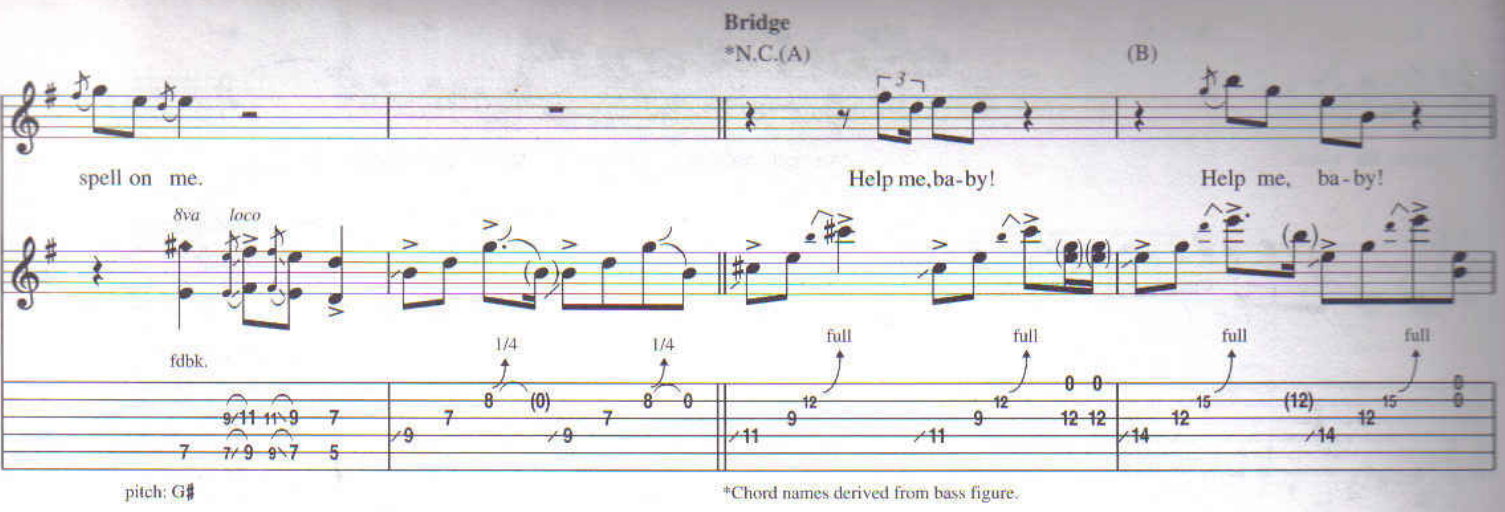
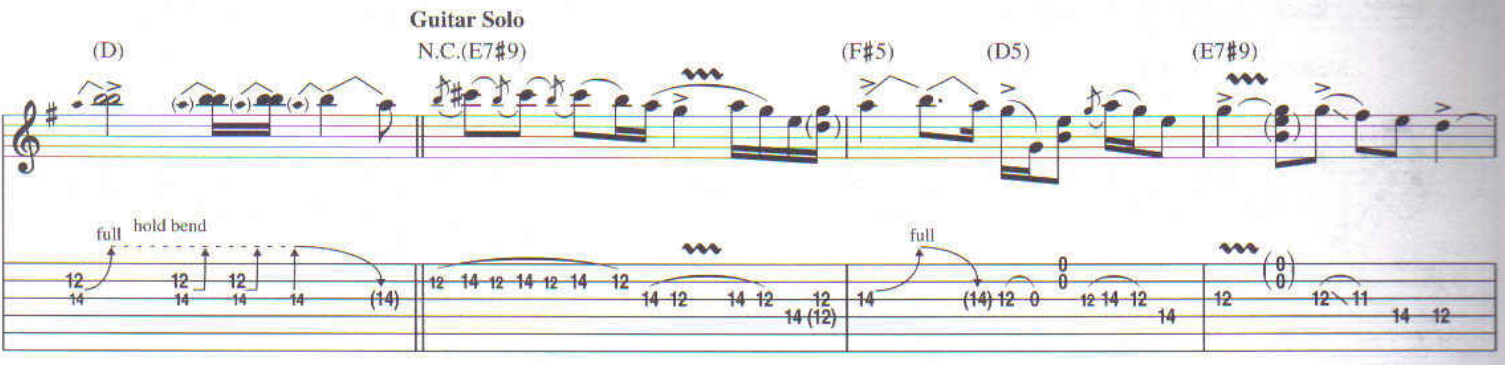

G
N.C.(A)
E7#9
G
A
seem the same.
I'm act - in' fun - ny
but I don't know why.

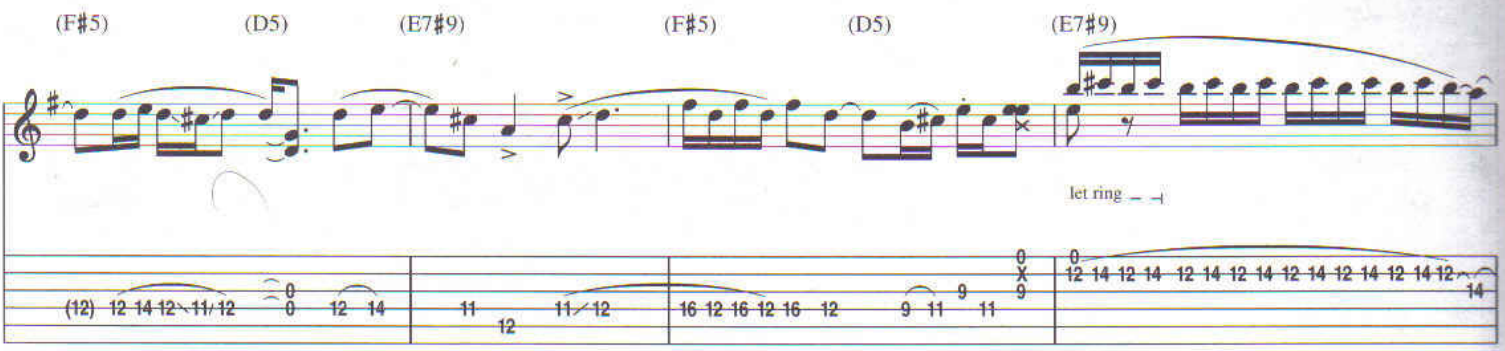

N.C.(E7)
Verse
E7#9
S'cuse me
while I kiss the sky.
2. Pur-ple haze
full
1/4

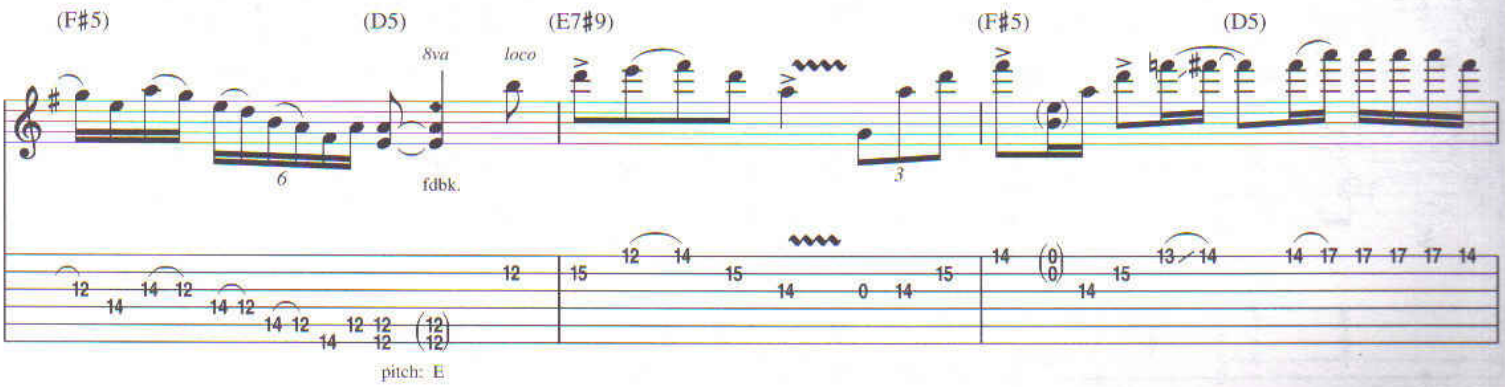

G
A
E7#9
G
A
all a - round,
don't know
if I'm com - in'
up or down.
let ring

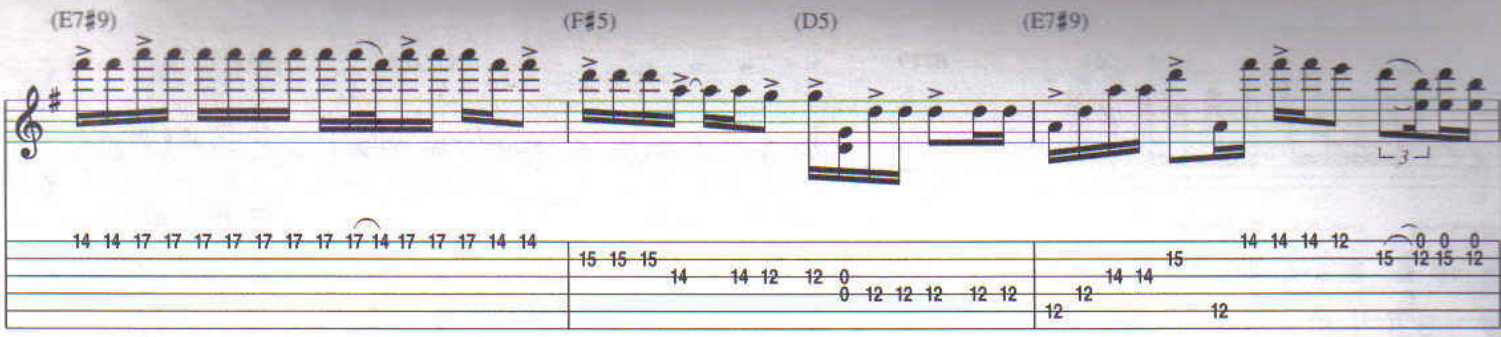

E7#9
G
A
N.C.(E7)
Am I hap - py
or
in mis - er - y?
What - ev-er it is,
that girl
put a
let ring

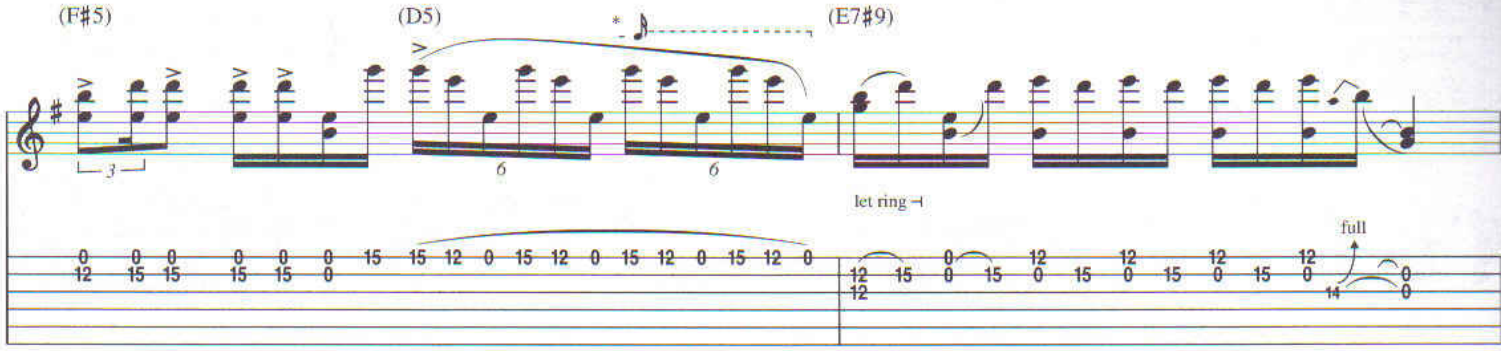

Bridge
*N.C.(A)
(B)
spell on me.
Help me, ba-by!
Help me, ba-by!
8va
loco
fdbk.
1/4
1/4
full
full
full
full
pitch: G#
*Chord names derived from bass figure.


Guitar Solo
(D)
N.C.(E7#9)
(F#5)
(D5)
(E7#9)
full
hold bend
full

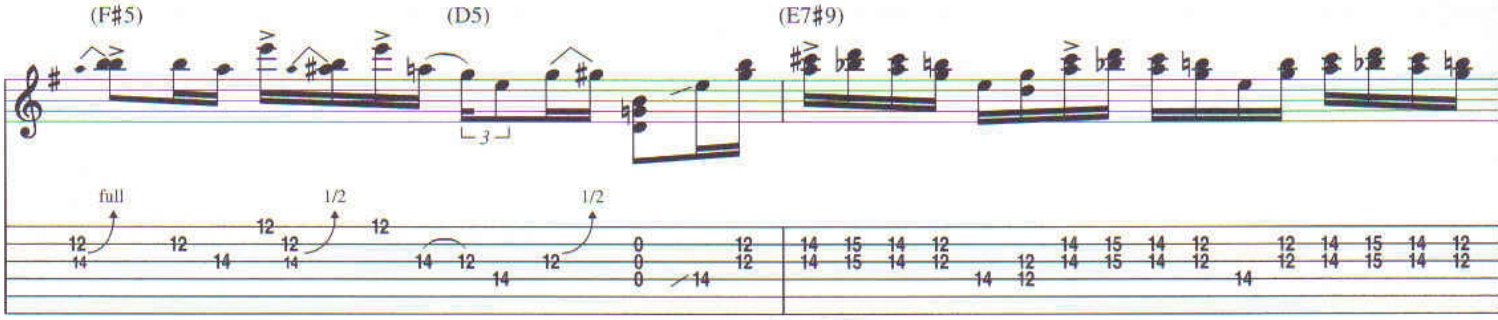

(F#5)
(D5)
(E7#9)
(F#5)
(D5)
(E7#9)
let ring

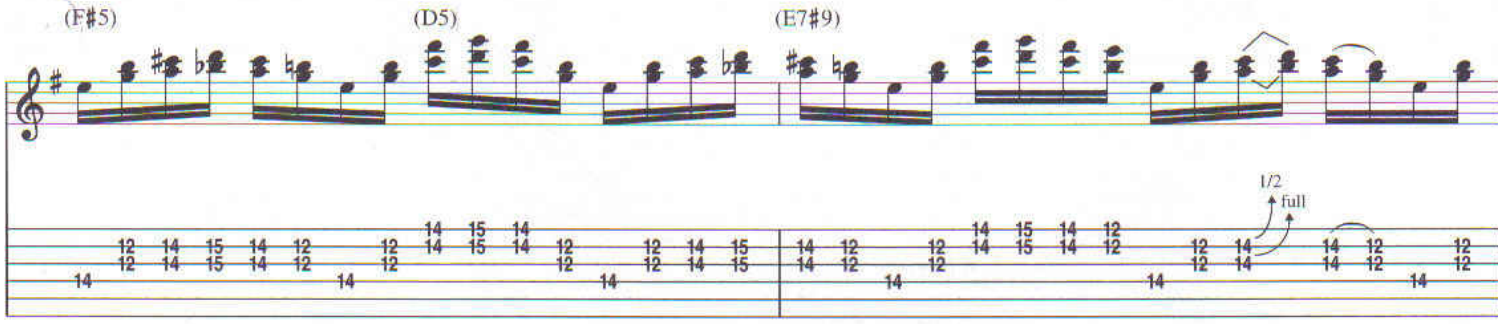

(F#5)
(D5)
(E7#9)
(F#5)
(D5)
8va
loco
fdbk.
pitch: E

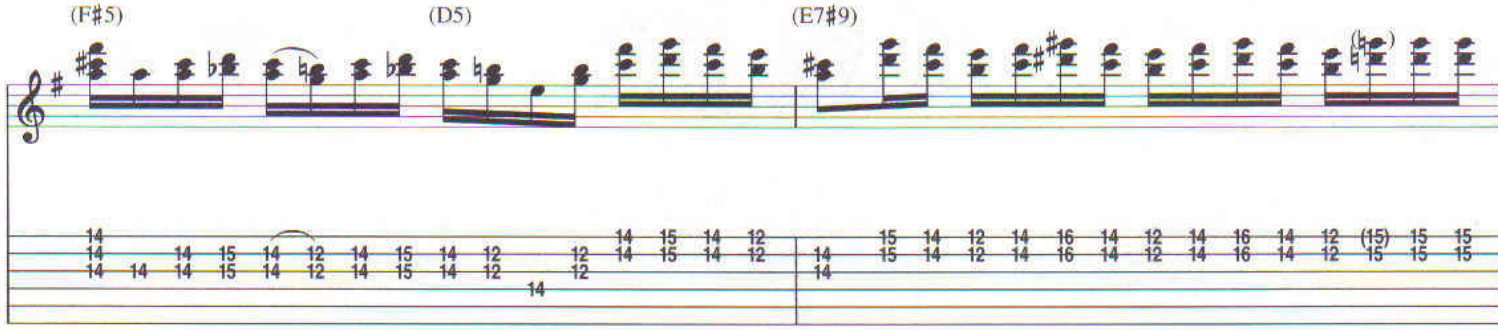


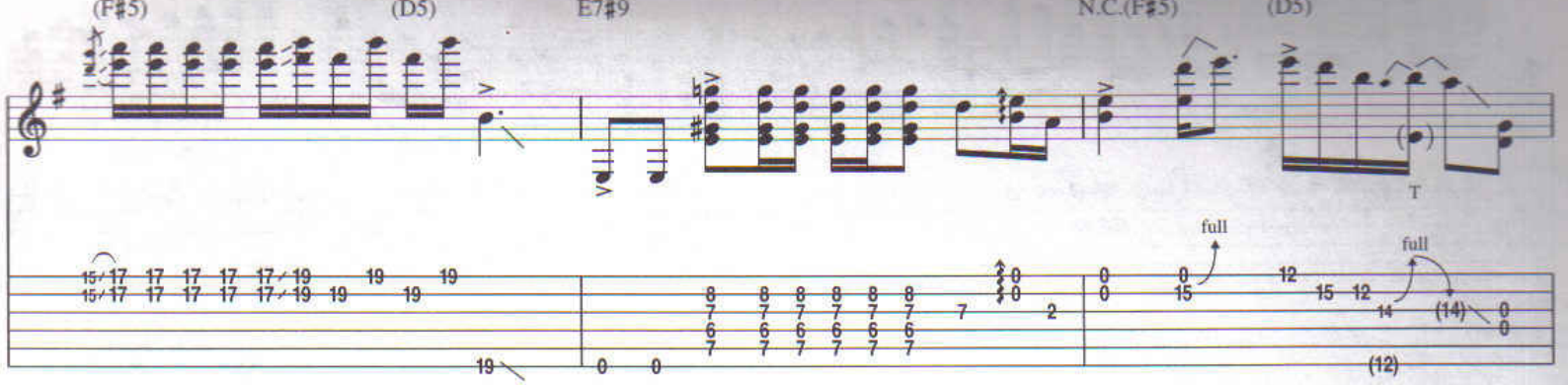


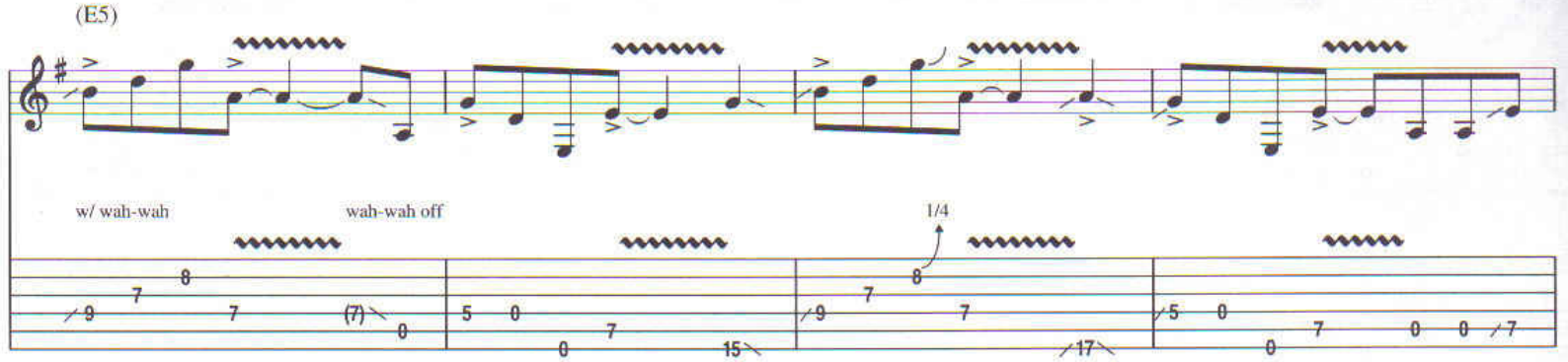
*Played behind the beat.

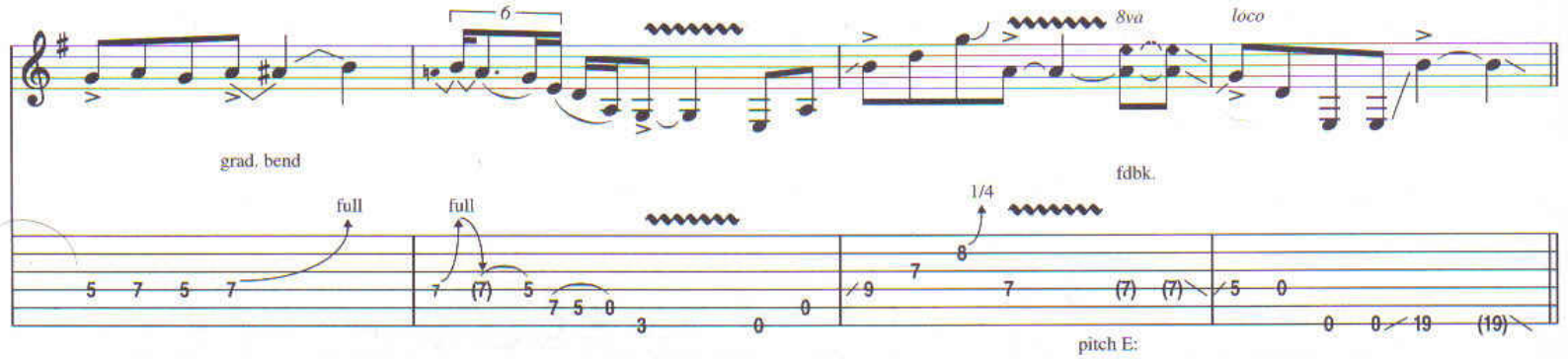


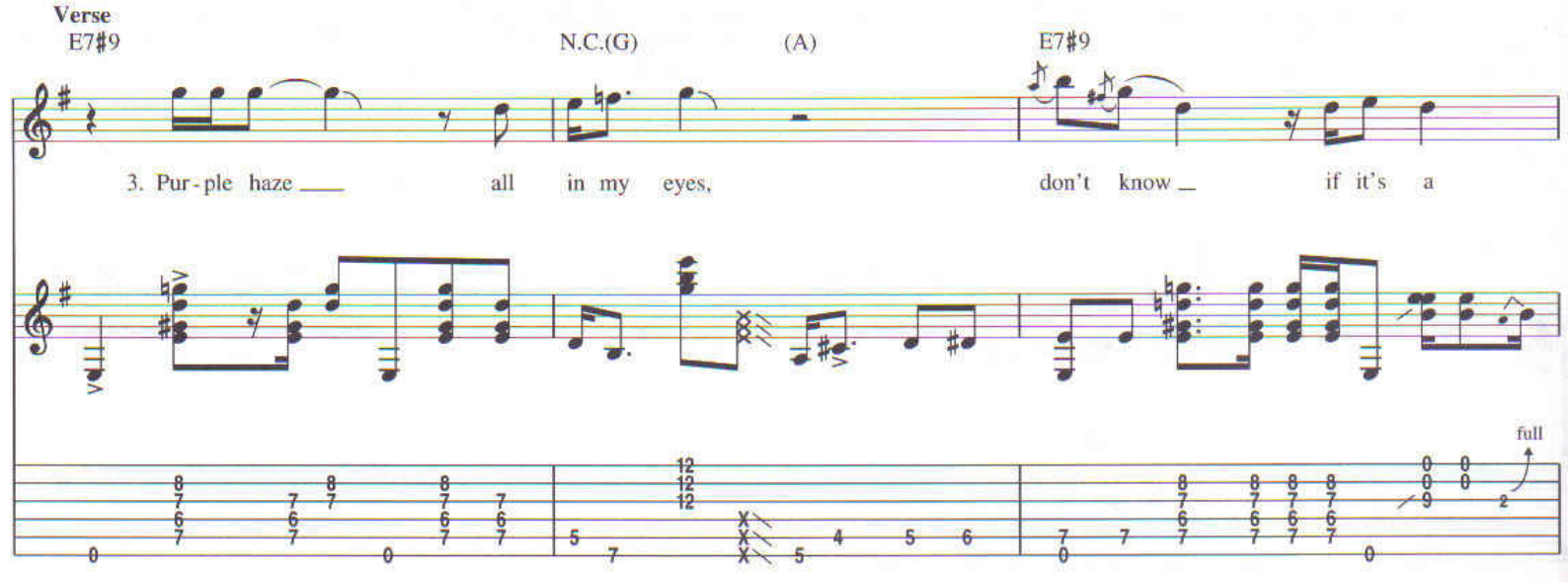


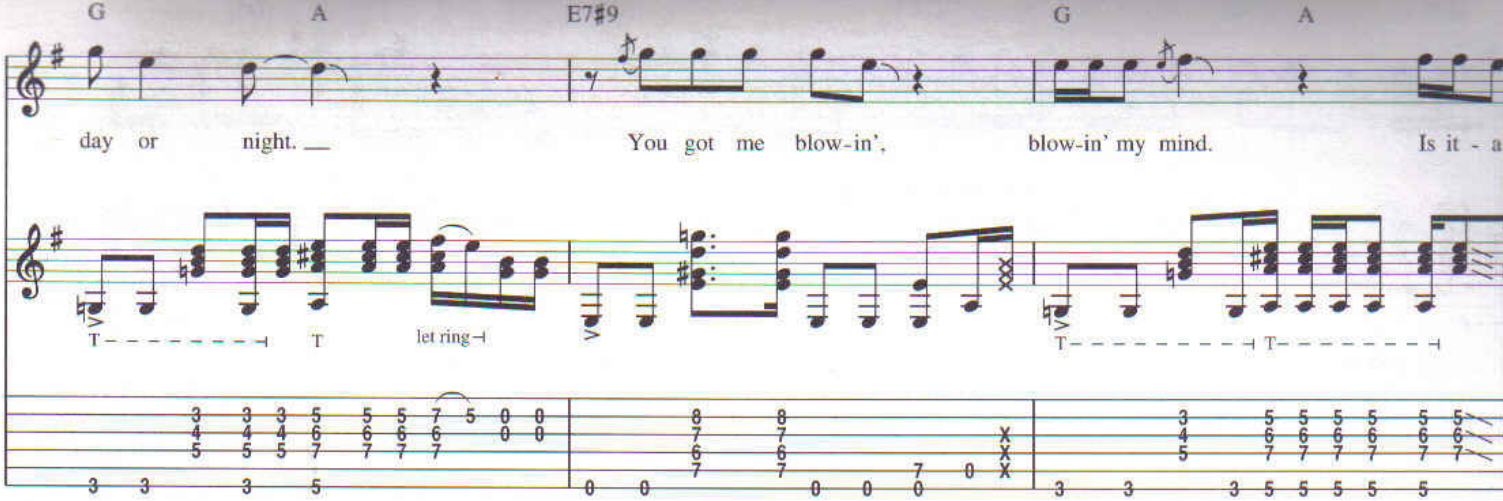


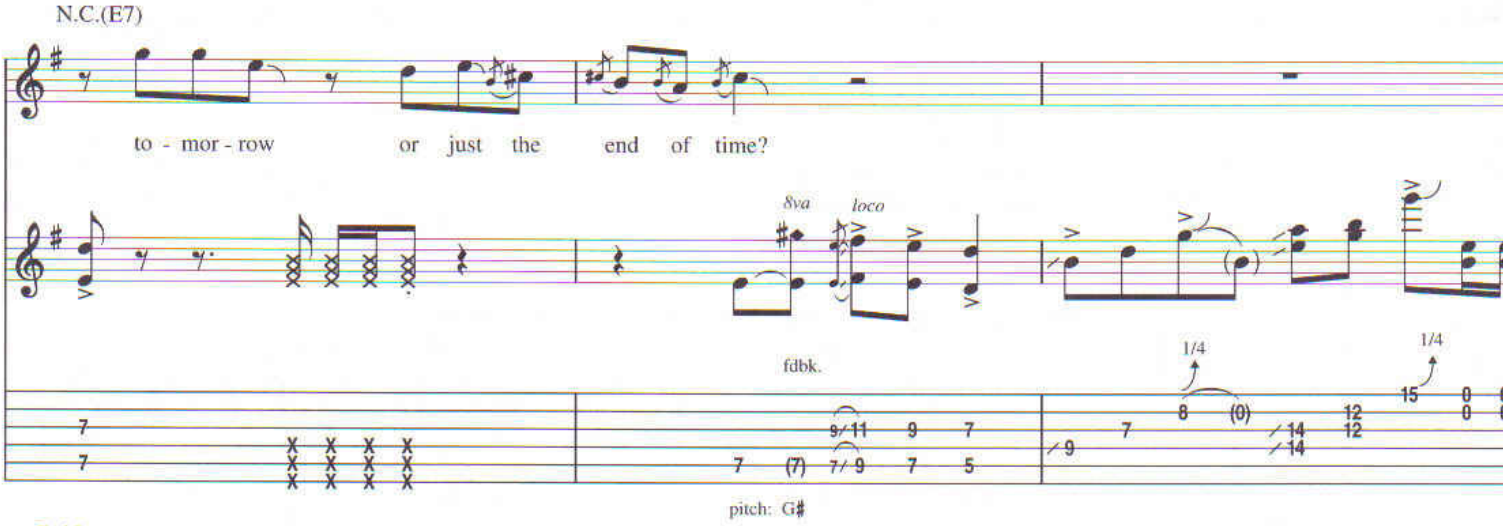

(F#5)
(D5)
E7#9
N.C.(F#5)
(D5)
full
full
(12)


(E5)
w/ wah-wah
wah-wah off
1/4

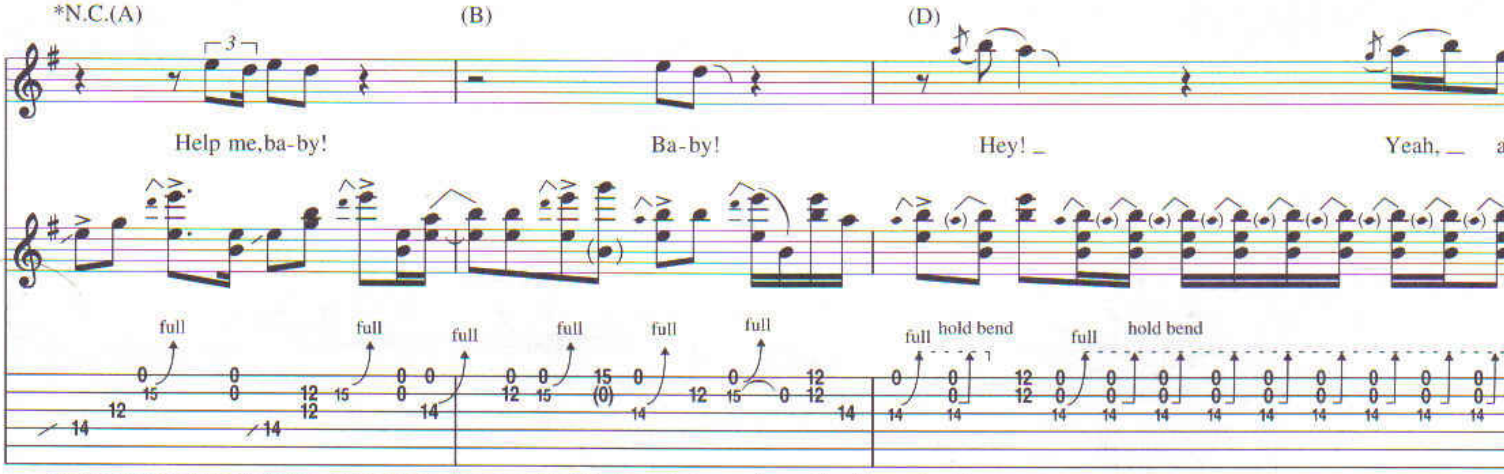

6
8va
loco
grad. bend
fdbk.
full
full
1/4
pitch E:


Verse
E7#9
N.C.(G)
(A)
E7#9
3. Pur-ple haze all in my eyes, don't know if it's a
full



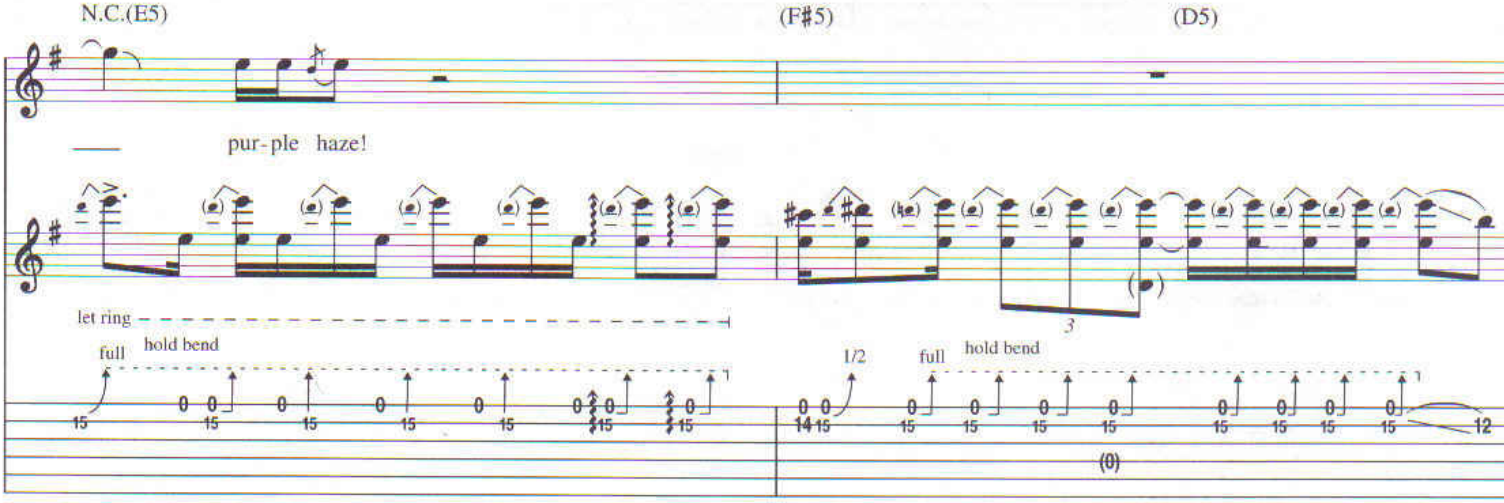


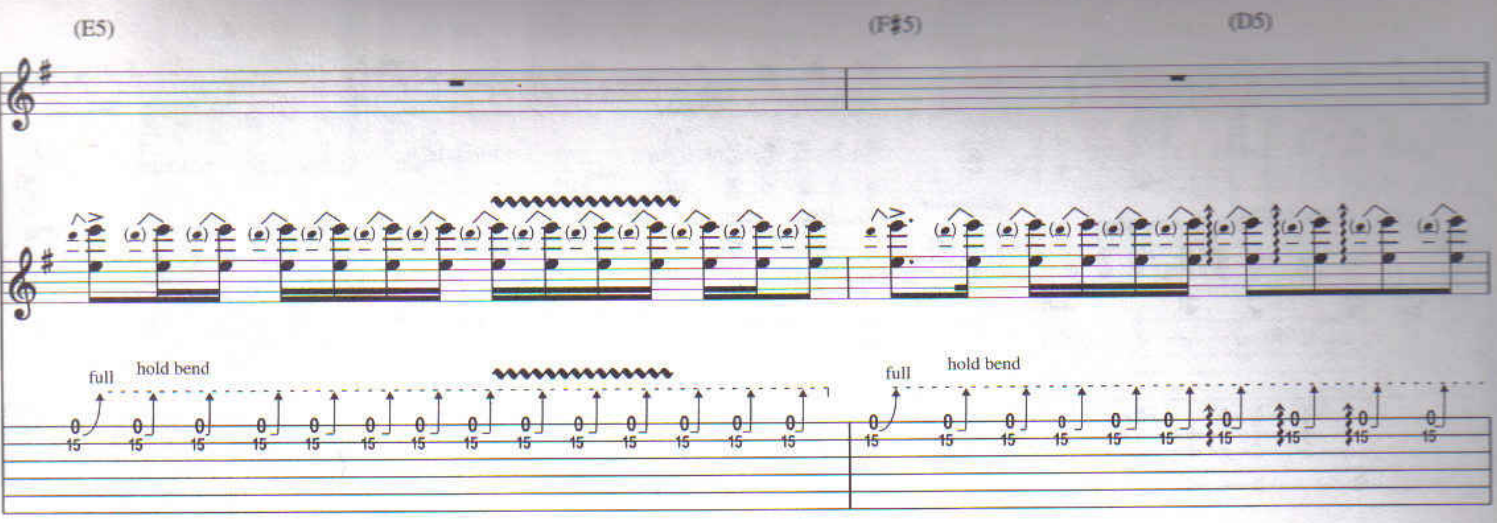
Bridge

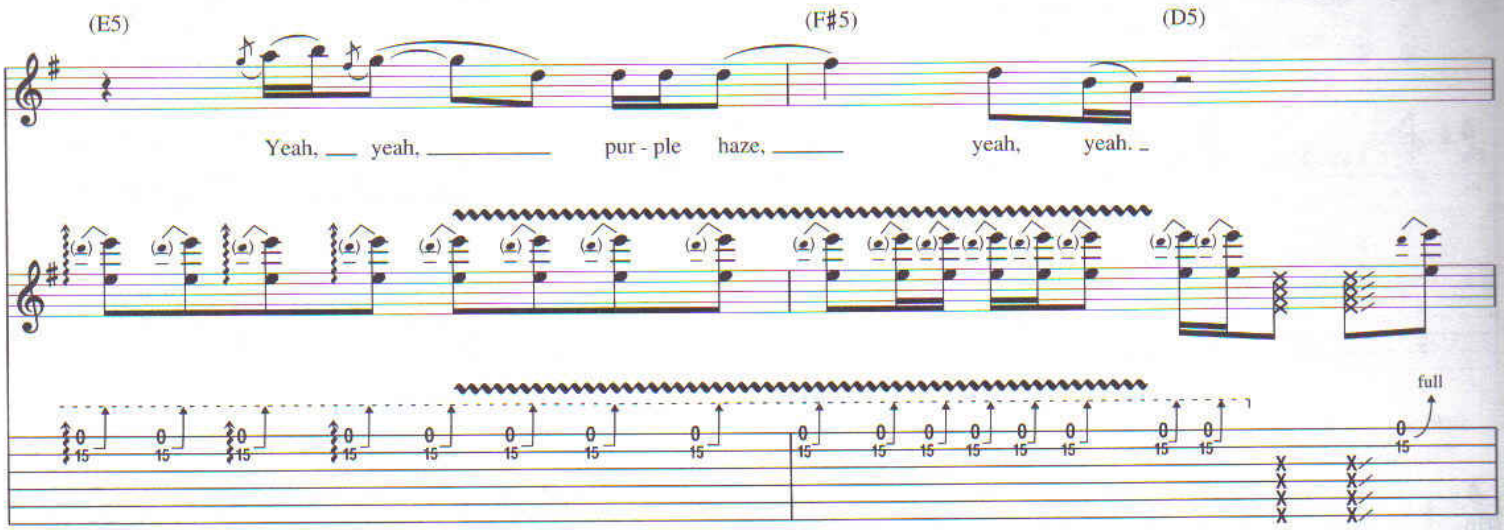


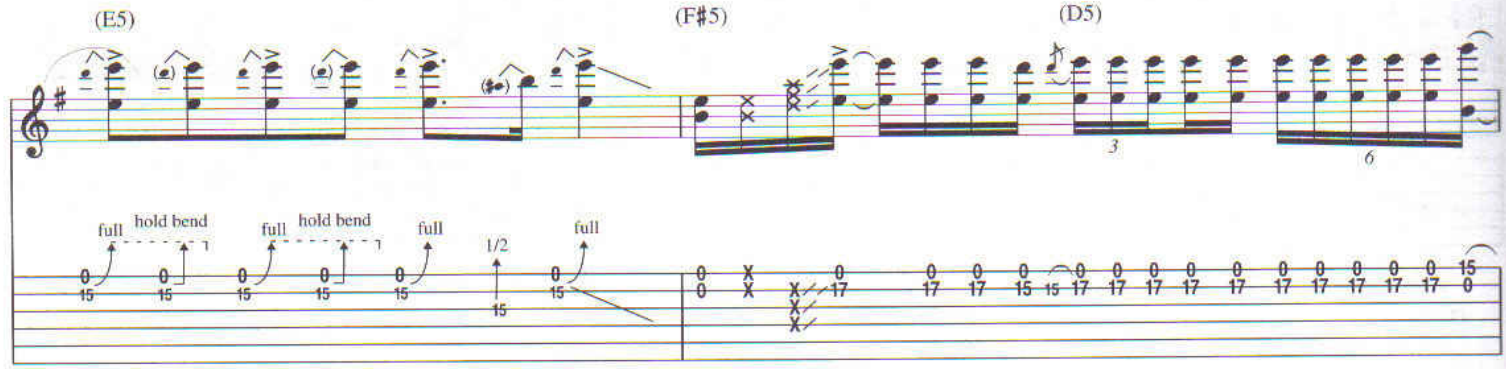
*Though bassist Billy Cox stays on an E pedal here, the correct chordal reference is in accordance with what was played earlier in the piece (bars 33-35, which are the the first three bars that follow the end of the second verse).

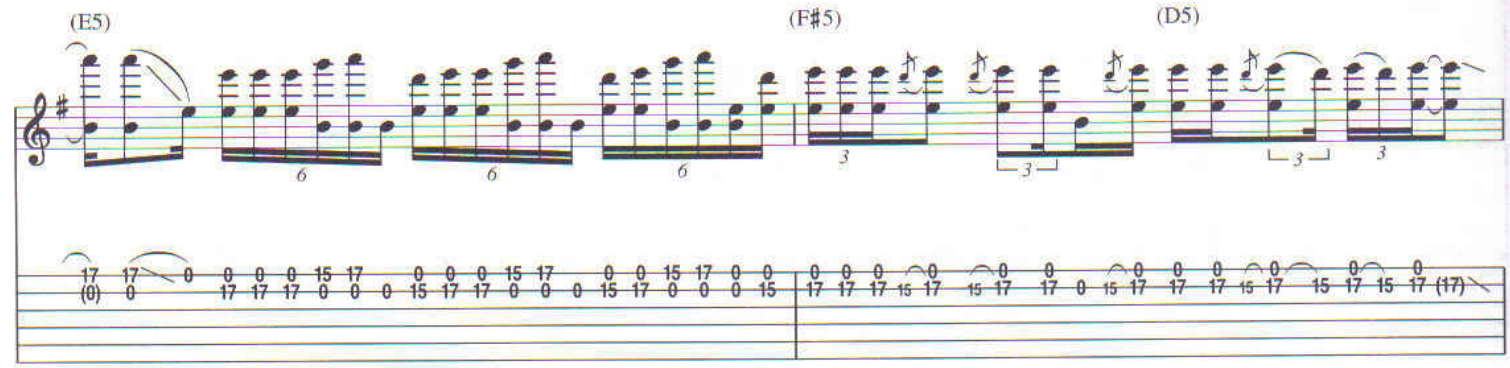
Outro

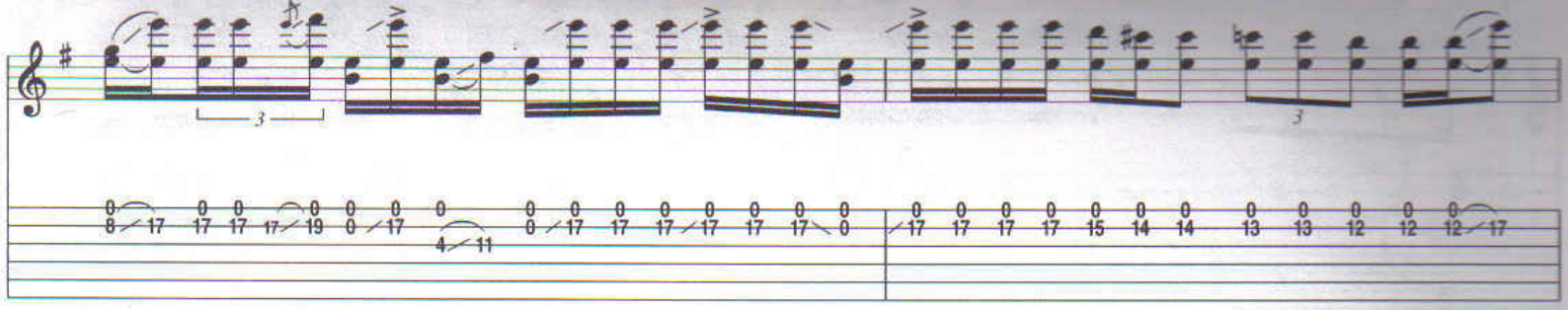


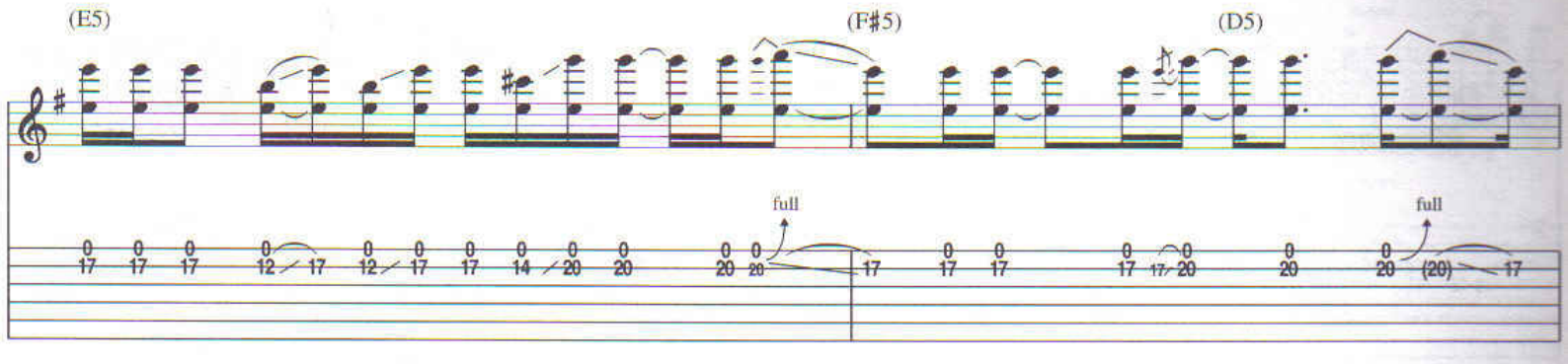

(E5)
(F♯5)
(D5)
full
hold bend
full
hold bend

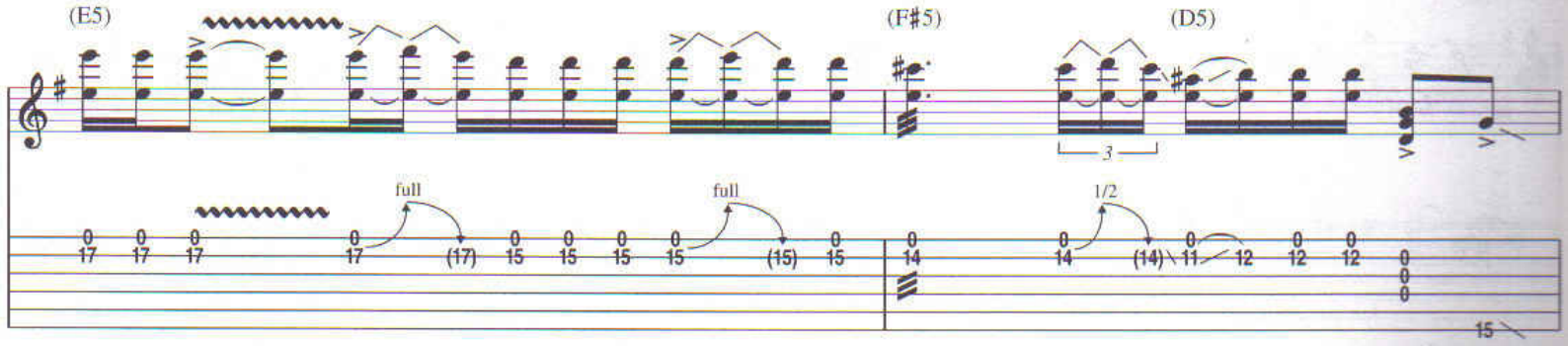

(E5)
(F♯5)
(D5)
Yeah, yeah, pur - ple haze, yeah, yeah.
full

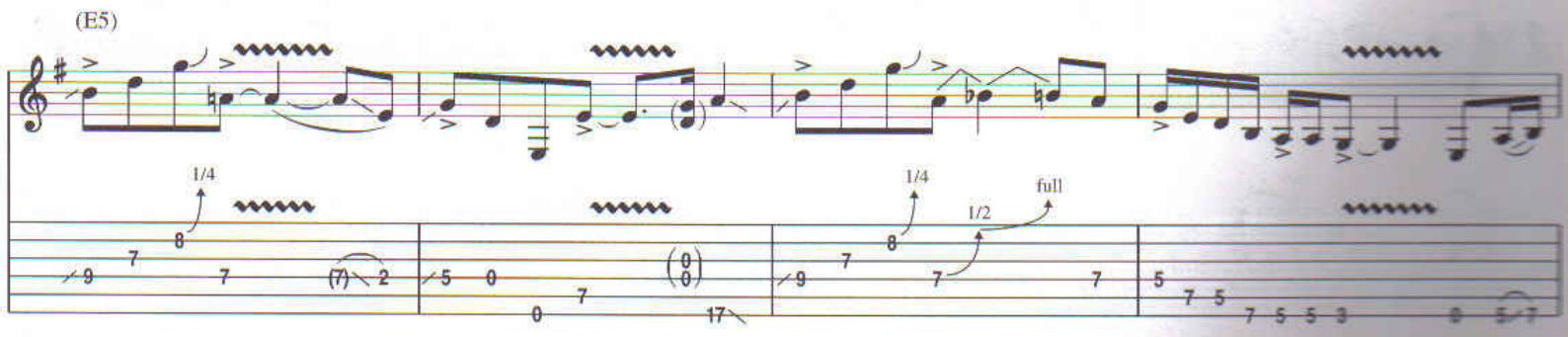

(E5)
(F♯5)
(D5)
full
hold bend
full
hold bend
full
1/2
full

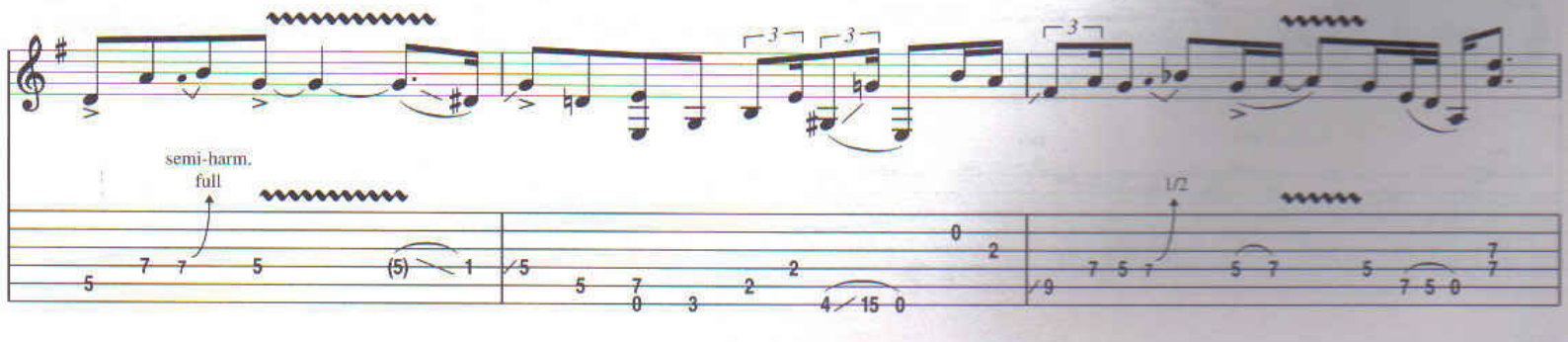

(E5)
(F♯5)
(D5)

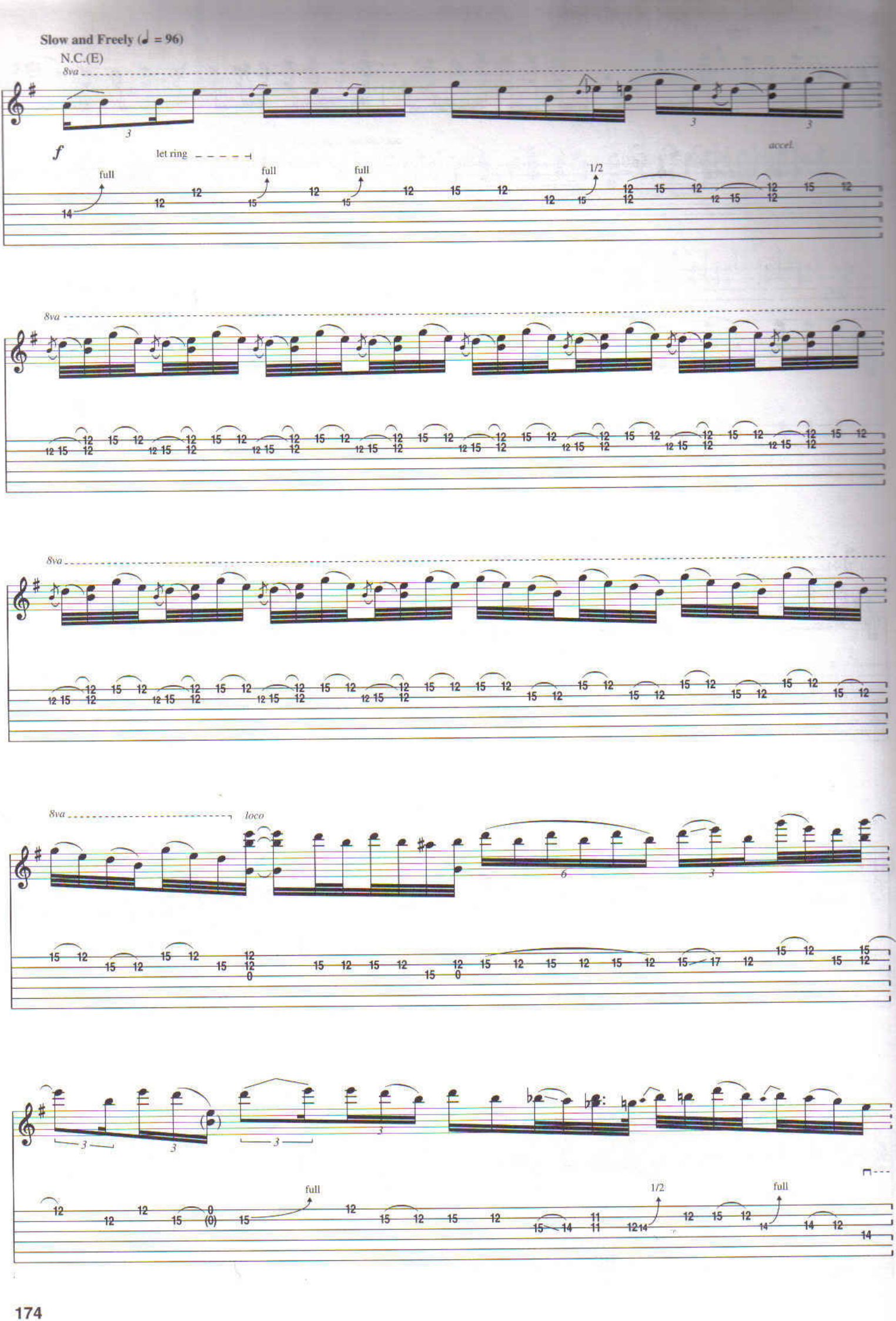


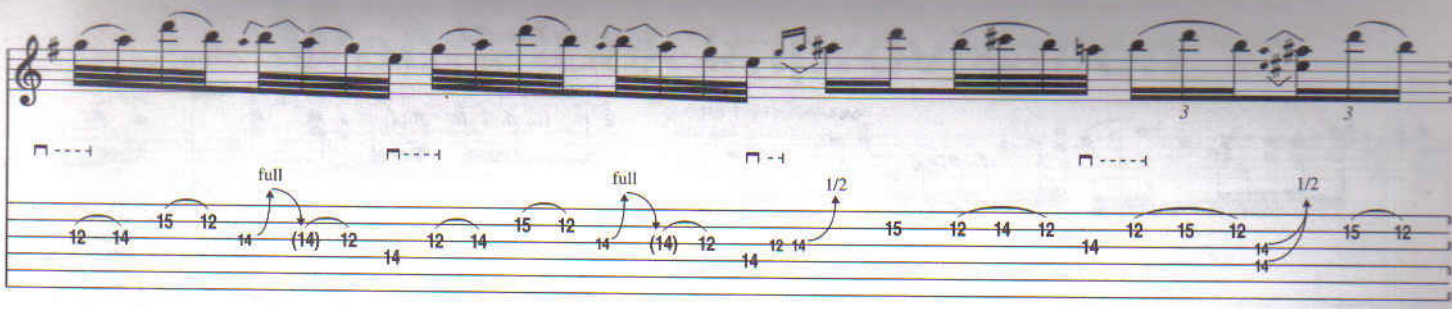

(E5)
(F♯5)
(D5)
full
full

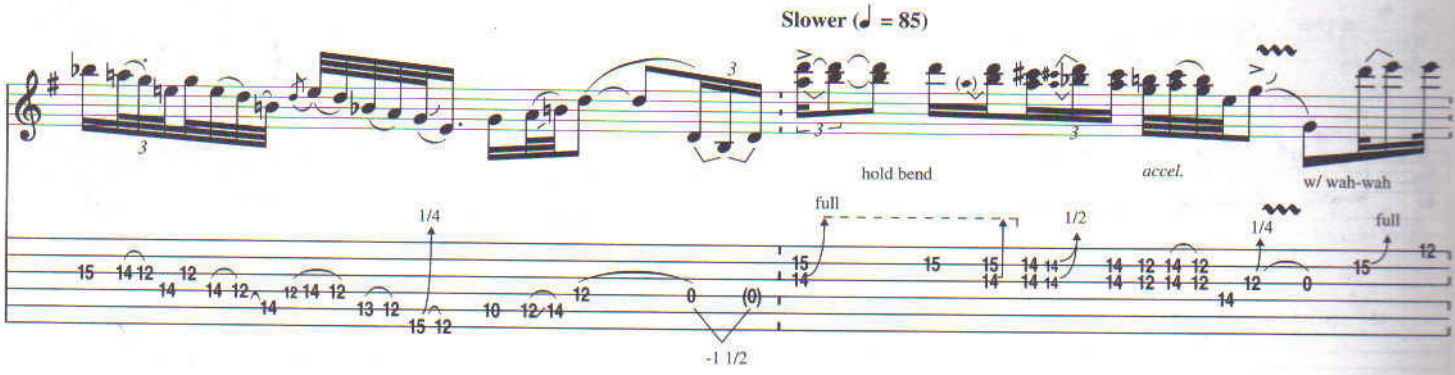

(E5)
(F♯5)
(D5)
full
full
1/2

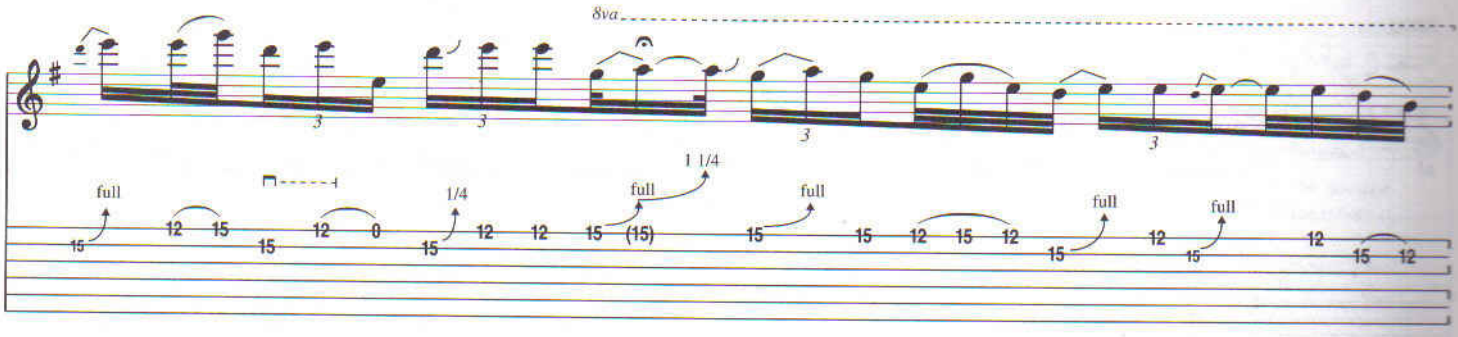

(E5)
1/4
1/4
1/2
full

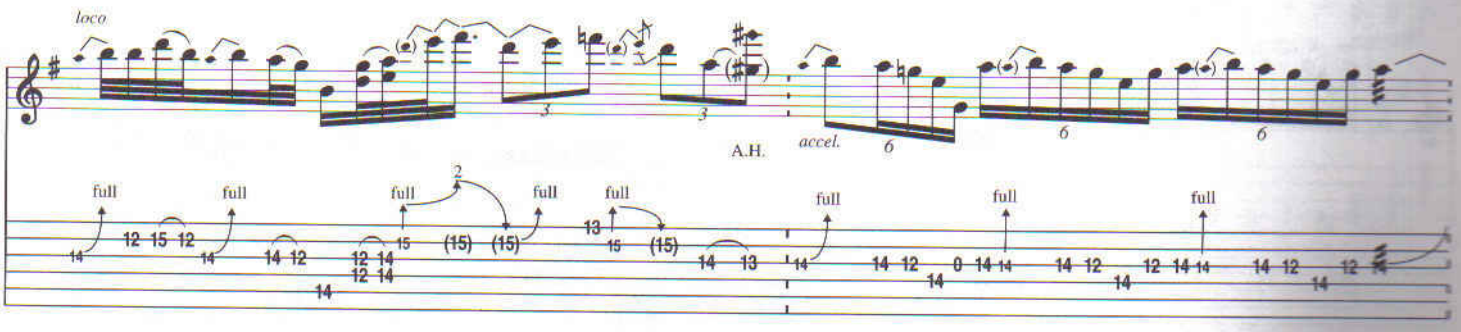

semi-harm.
full
1/2

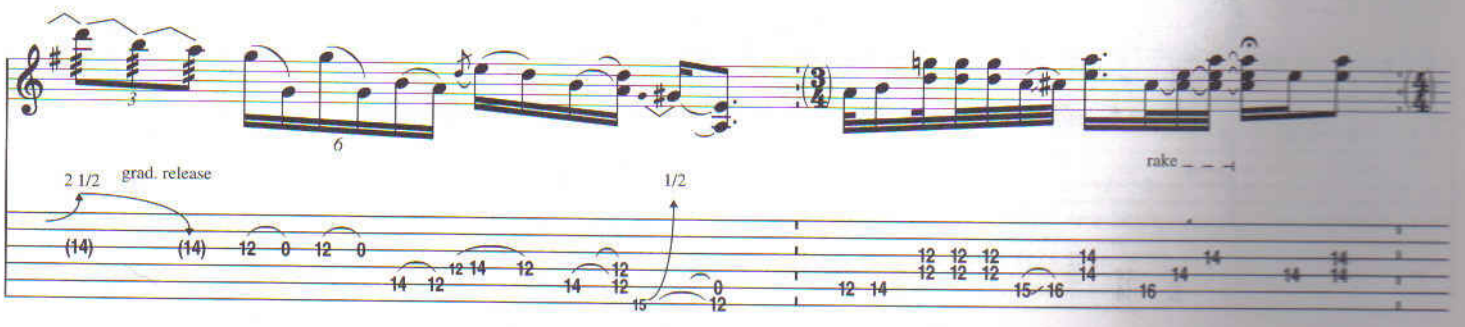

Slow and Freely (♩ = 96)
N.C.(E)
8va
f
let ring
full
full
full
1/2
accel.
8va
8va
8va
loco
full
1/2
full

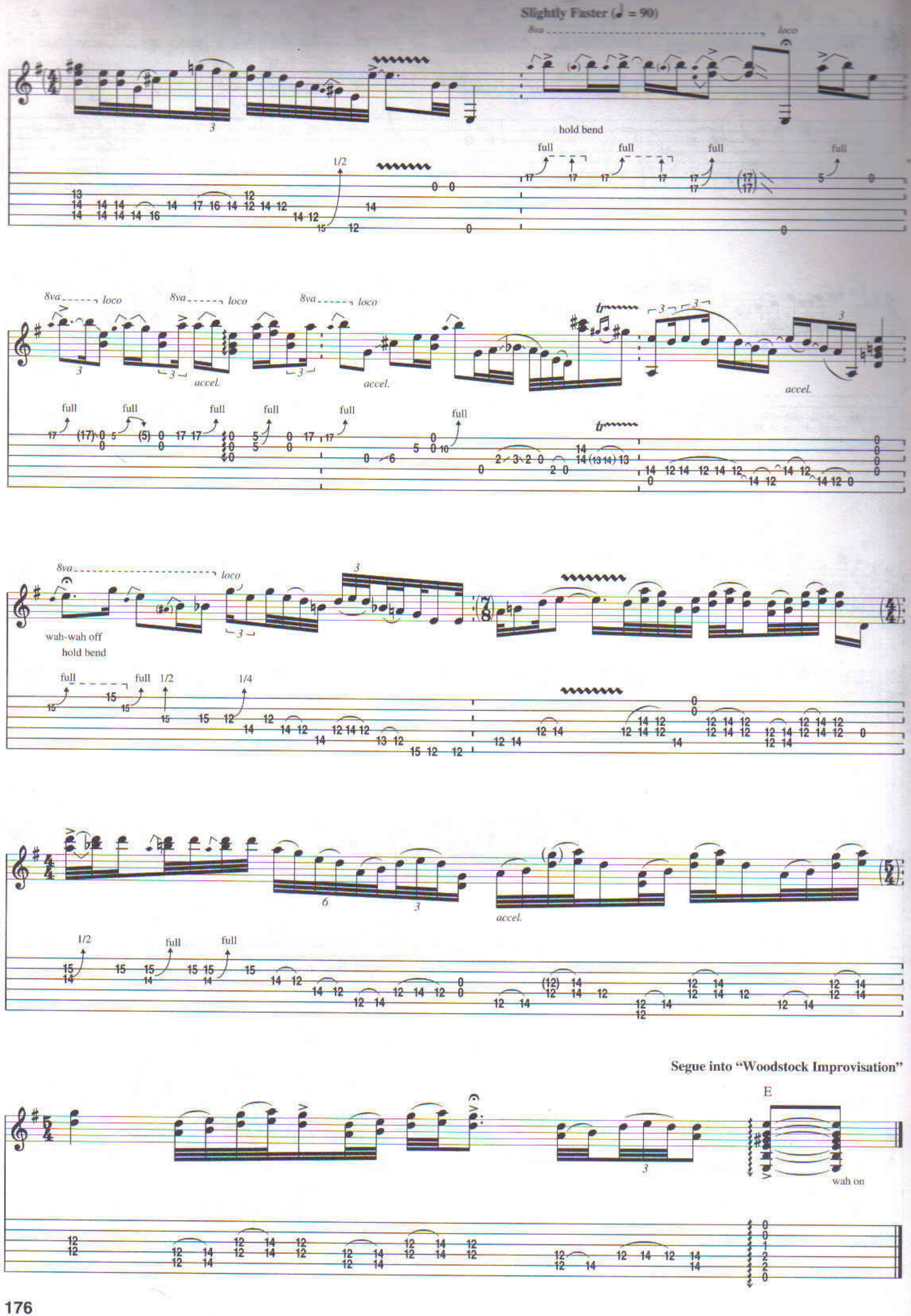

full
full
1/2
1/2


Slower (♩ = 85)
hold bend
accel.
w/ wah-wah
1/4
full
1/2
1/4
full
-1 1/2


8va
full
1/4
full
1 1/4
full
full
full
full


loco
A.H.
accel.
full
full
full
2
full
full
full
full
full


2 1/2
grad. release
1/2
rake


Slightly Faster (♩ = 90)
8va
loco
hold bend
full
1/2
accel.
wah-wah off
hold bend
1/4
Segue into "Woodstock Improvisation"
E
wah on

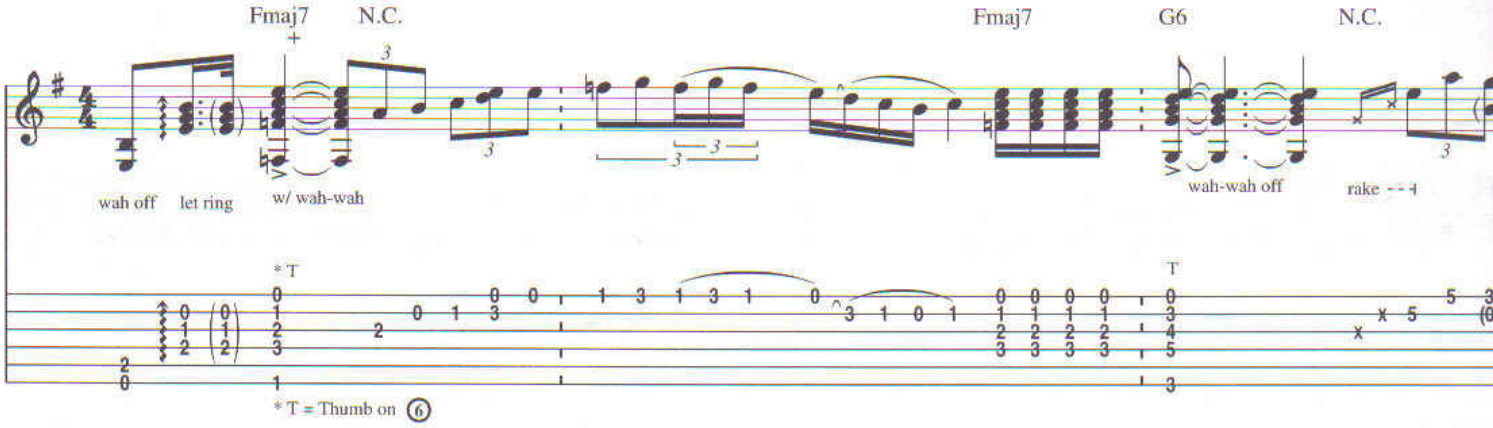
Woodstock Improvisation

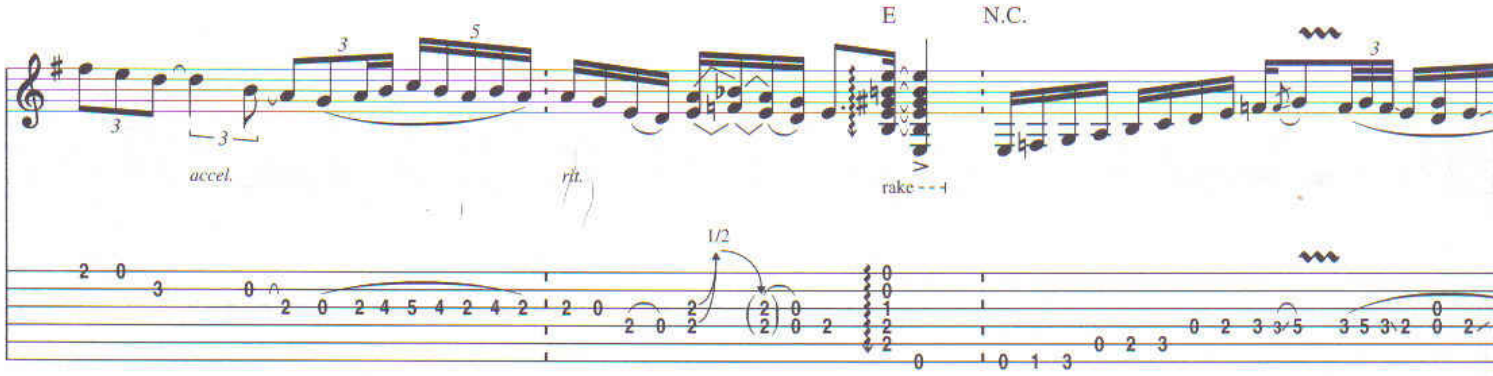
By Jimi Hendrix

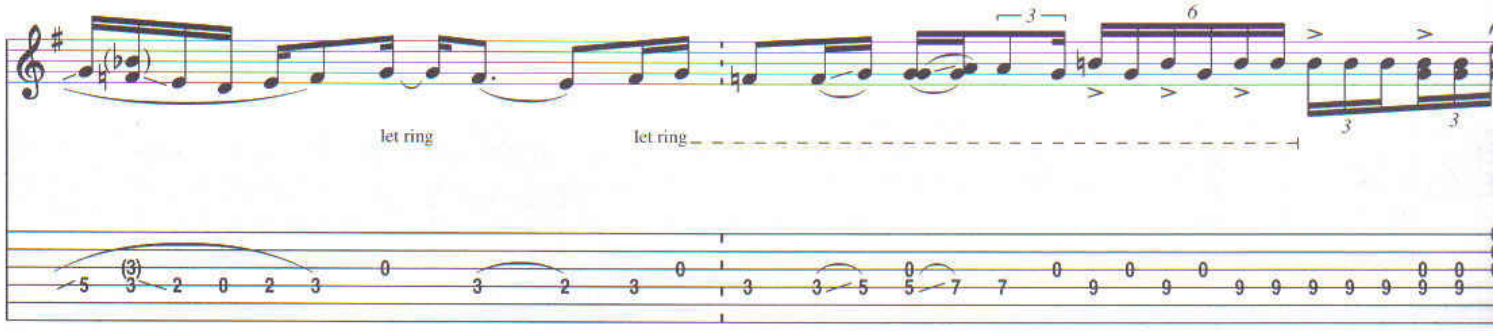
Tune Down 1/2 Step:

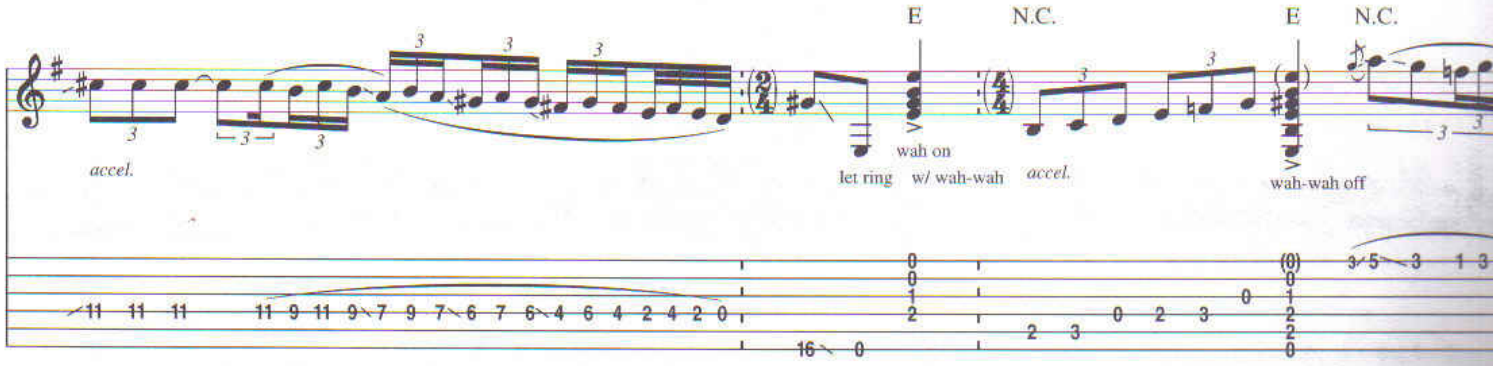
① =E♭ ④ =D♭
② =B♭ ⑤ =A♭
③ =G♭ ⑥ =E♭

Double-Time Feel









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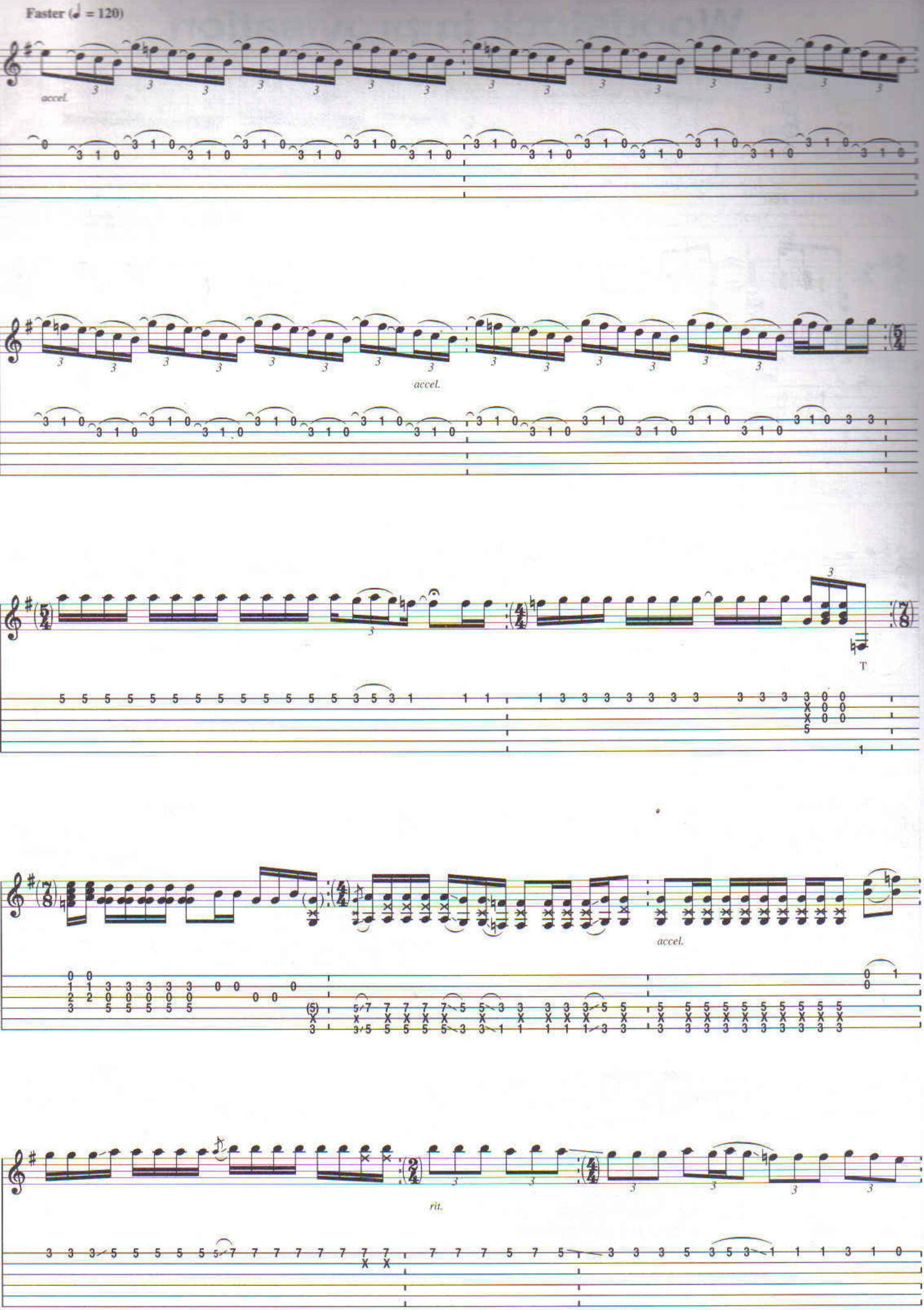
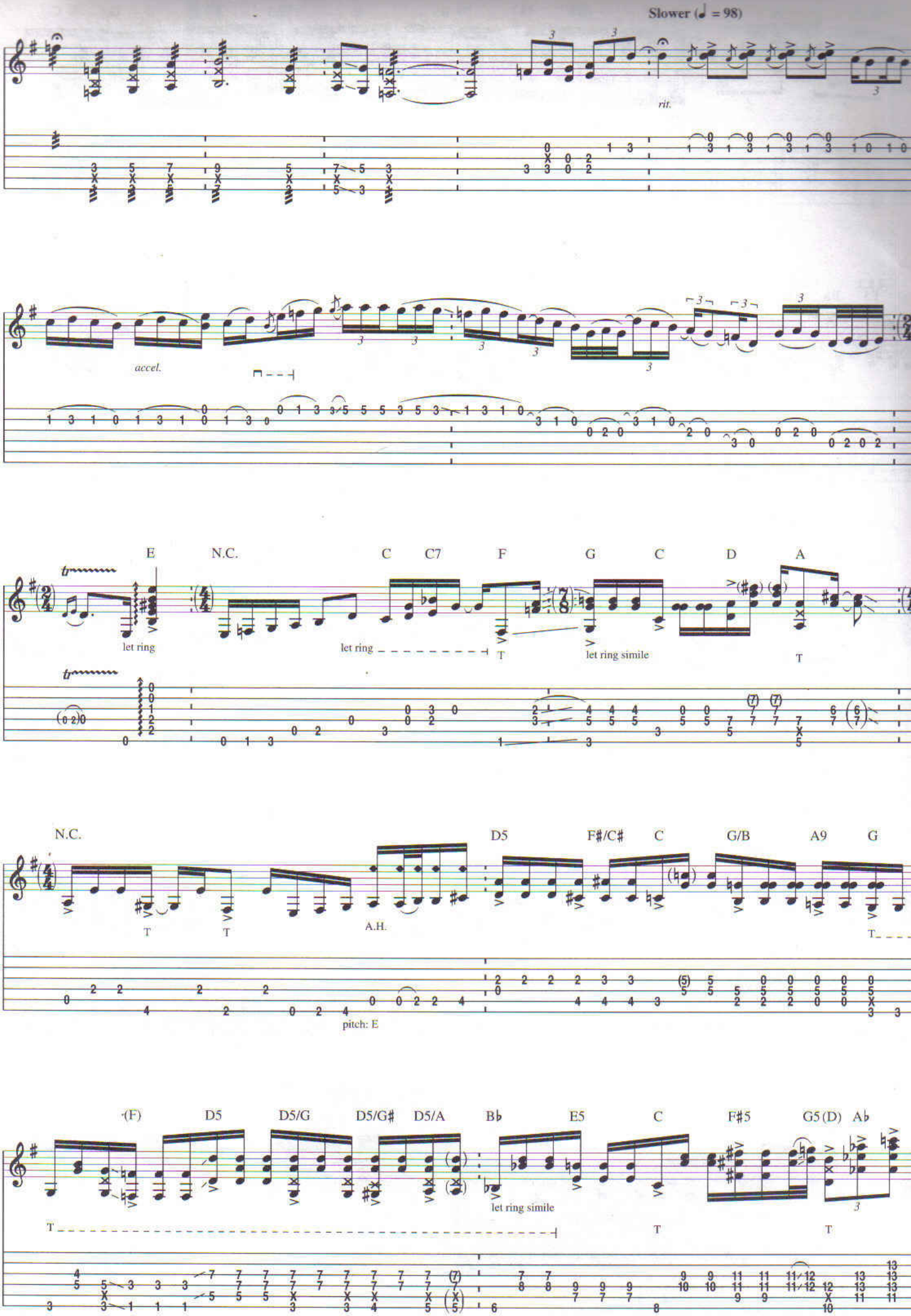
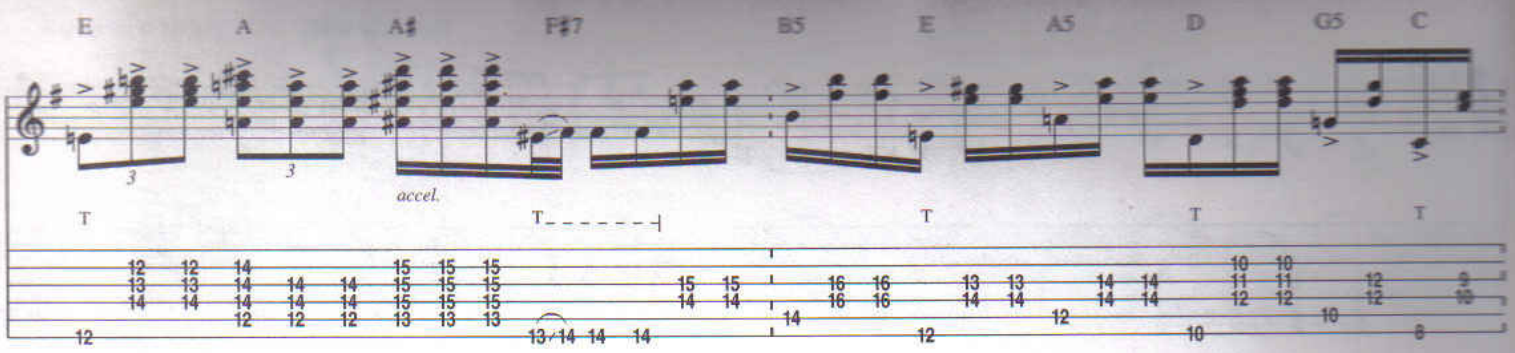
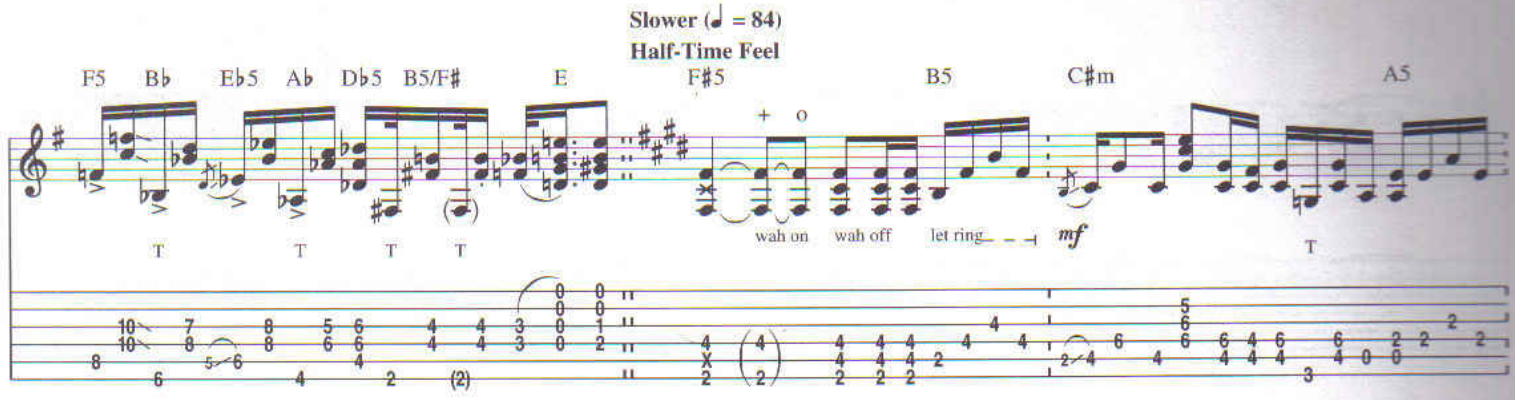
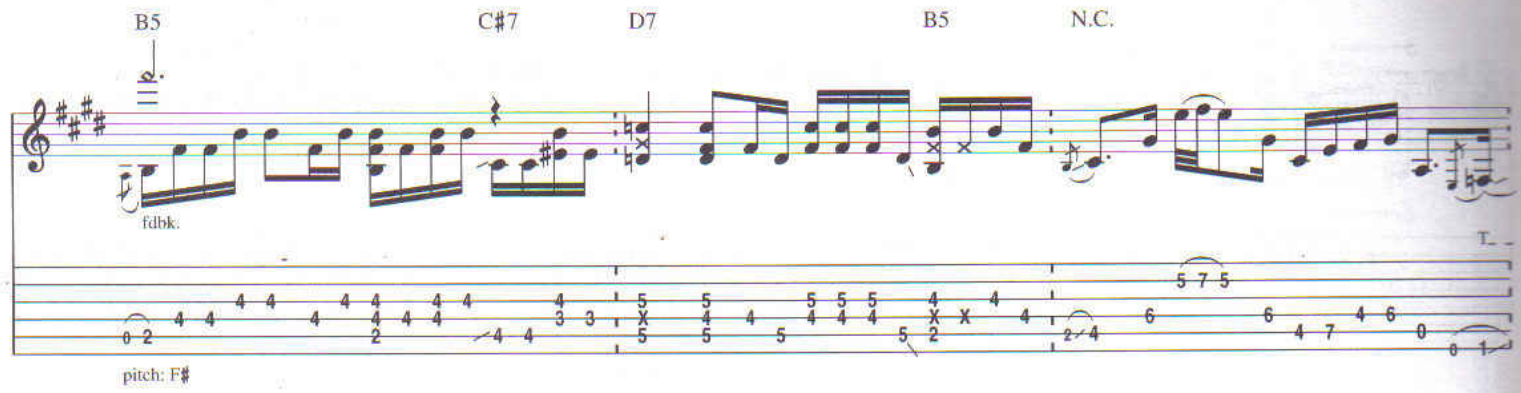
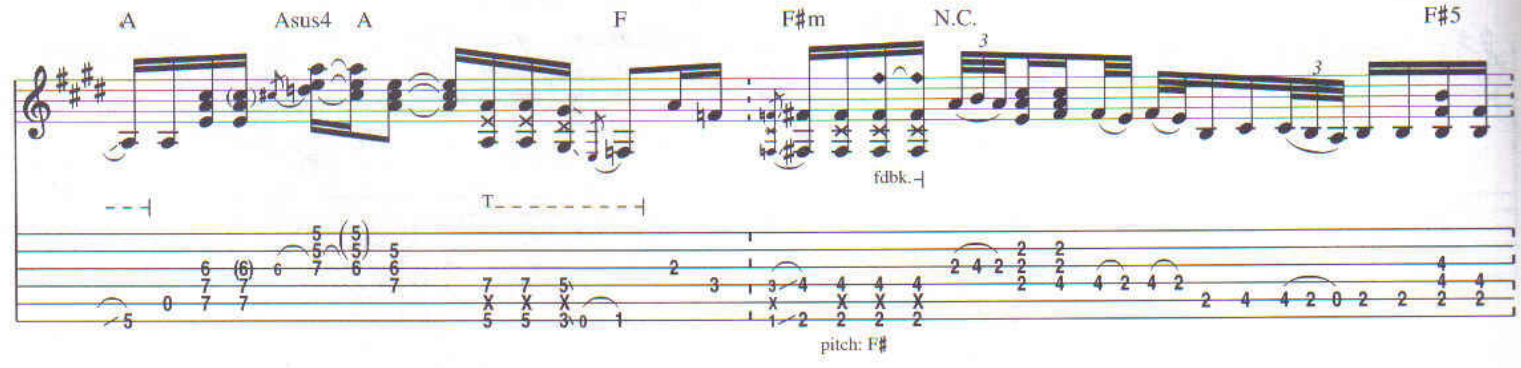

Faster (♩ = 120)
accel.
accel.
T
accel.
rit.

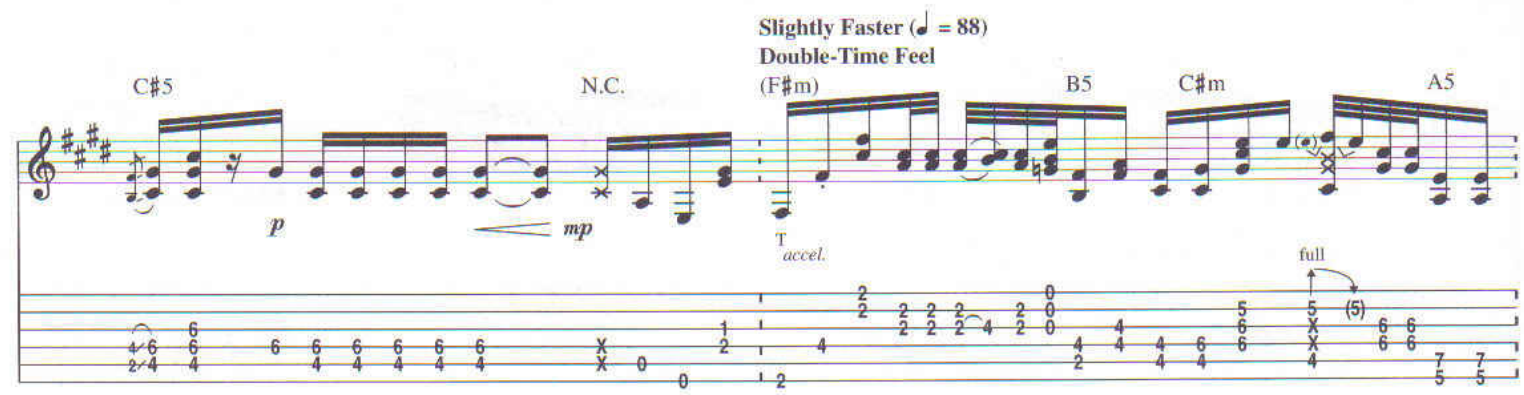

Slower (♩ = 98)
rit.
accel.
E
N.C.
C
C7
F
G
C
D
A
let ring
let ring
let ring simile
N.C.
D5
F♯/C♯
C
G/B
A9
G
A.H.
pitch: E
(F)
D5
D5/G
D5/G♯
D5/A
B♭
E5
C
F♯5
G5 (D)
A♭
let ring simile

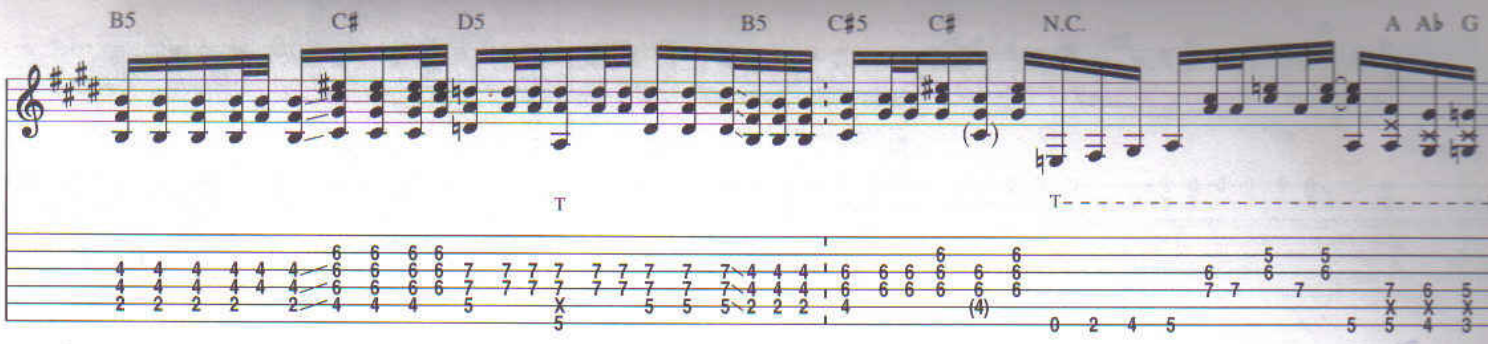

E
A
A♯
F♯7
B5
E
A5
D
G5
C
accel.

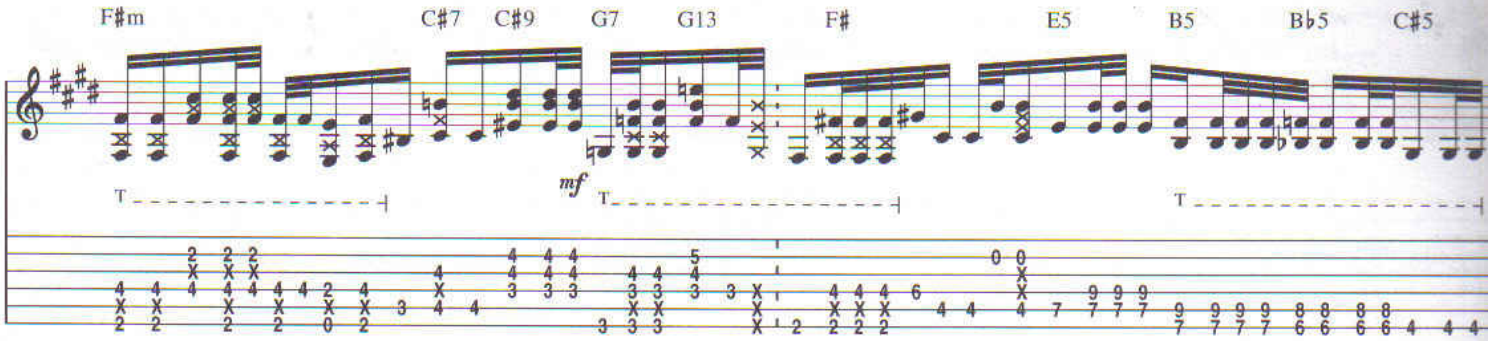

Slower (♩ = 84)
Half-Time Feel
F5
B♭
E♭5
A♭
D♭5
B5/F♯
E
F♯5
B5
C♯m
A5
wah on
wah off
let ring
mf

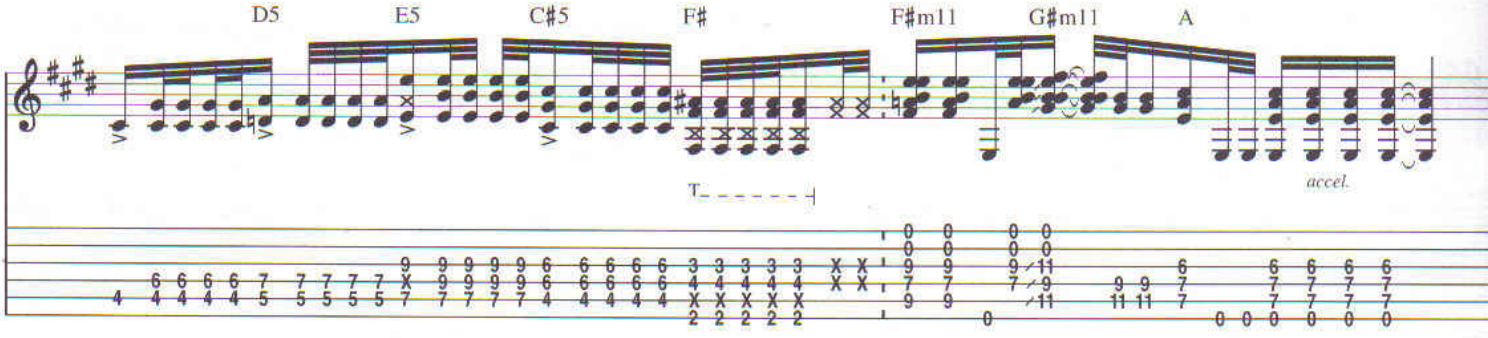

B5
C♯7
D7
B5
N.C.
fdbk.
pitch: F♯

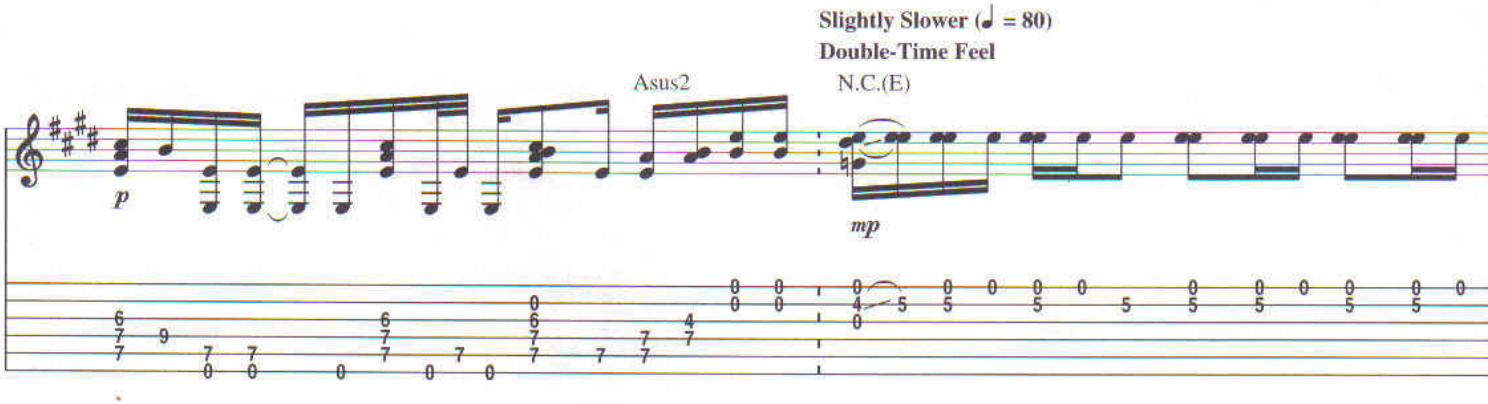

A
Asus4
A
F
F♯m
N.C.
F♯5
fdbk.
pitch: F♯

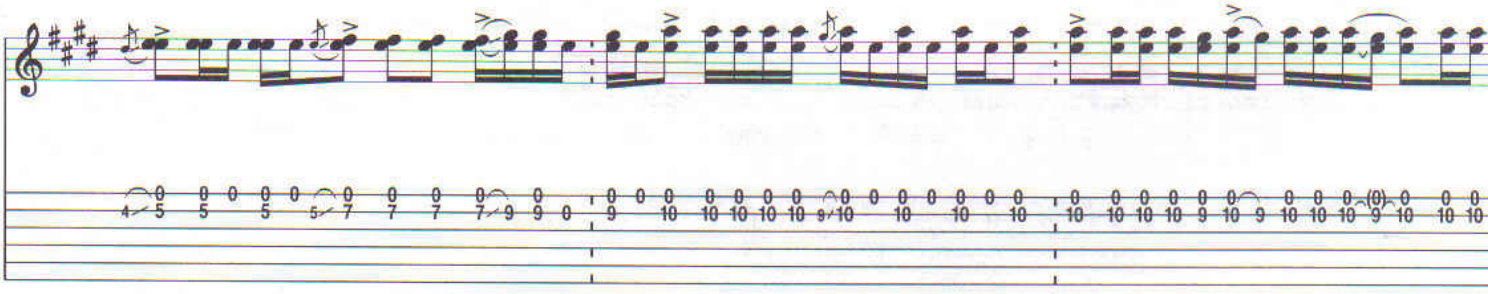

Slightly Faster (♩ = 88)
Double-Time Feel
C♯5
N.C.
(F♯m)
B5
C♯m
A5
p
mp
accel.
full

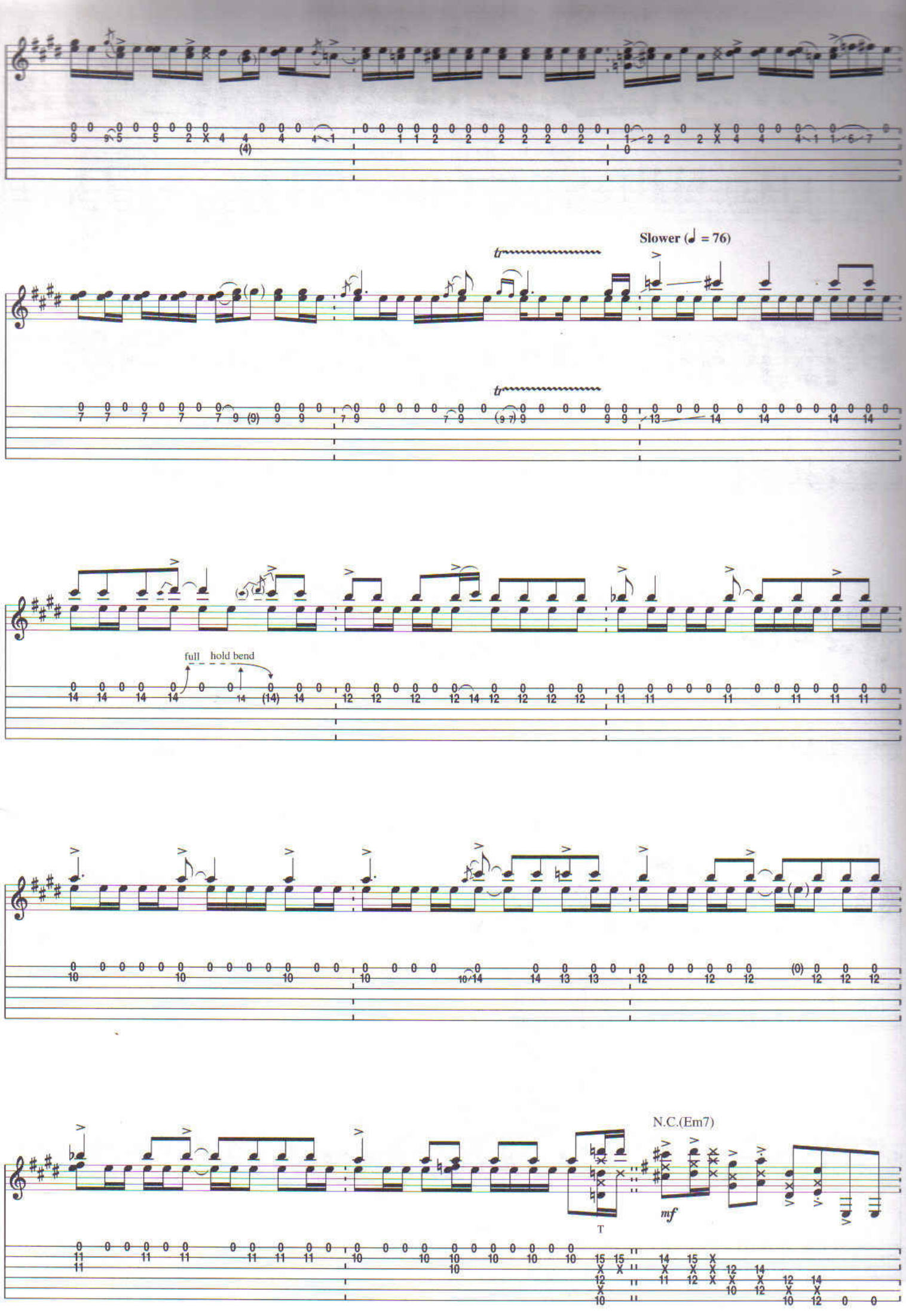

B5
C♯
D5
B5
C♯5
C♯
N.C.
A
A♭
G

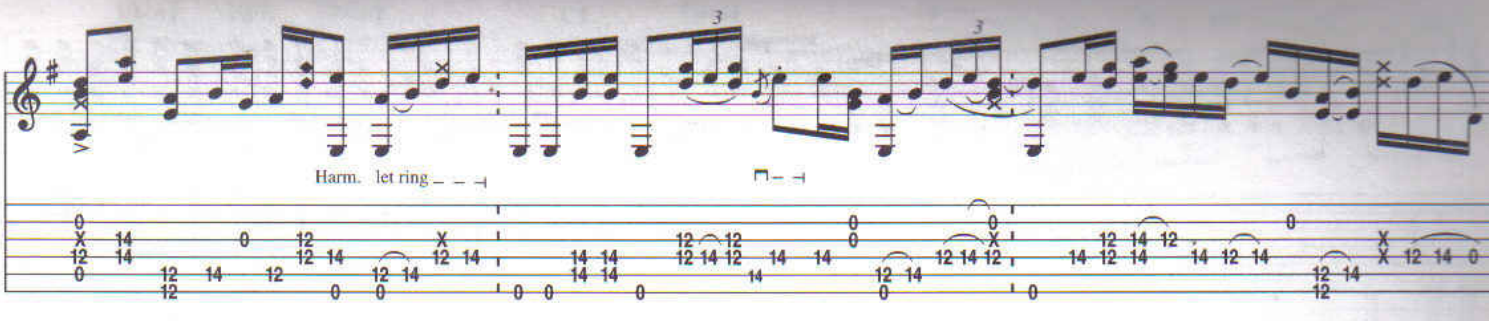

F♯m
C♯7
C♯9
G7
G13
F♯
E5
B5
B♭5
C♯5
mf

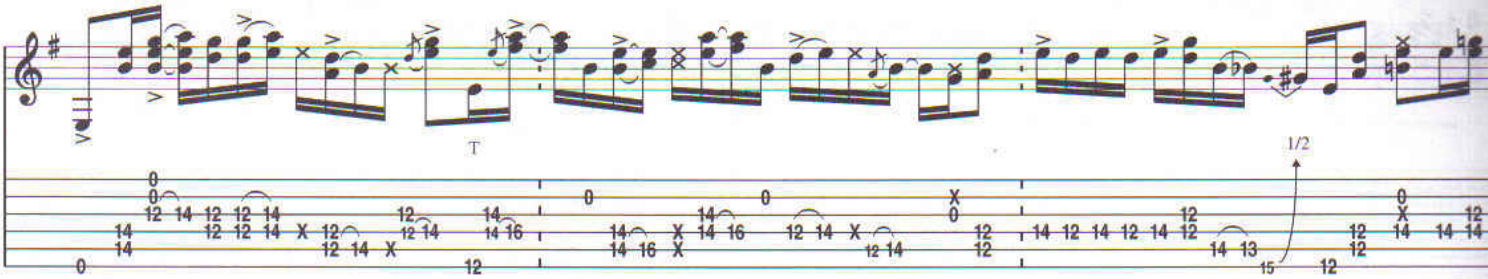

D5
E5
C♯5
F♯
F♯m11
G♯m11
A
accel.

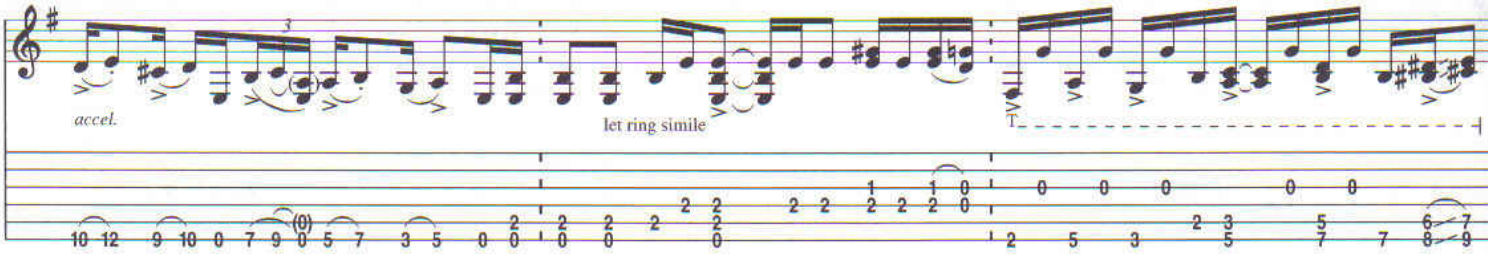

Slightly Slower (♩ = 80)
Double-Time Feel
Asus2
N.C.(E)
p
mp

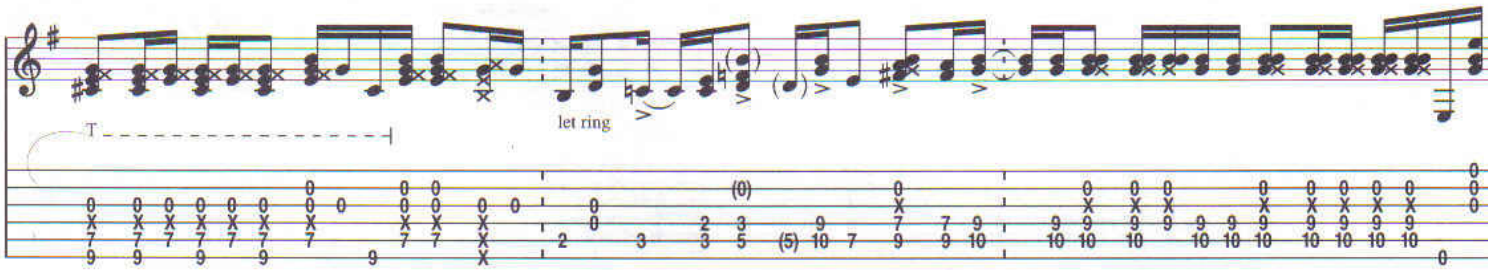


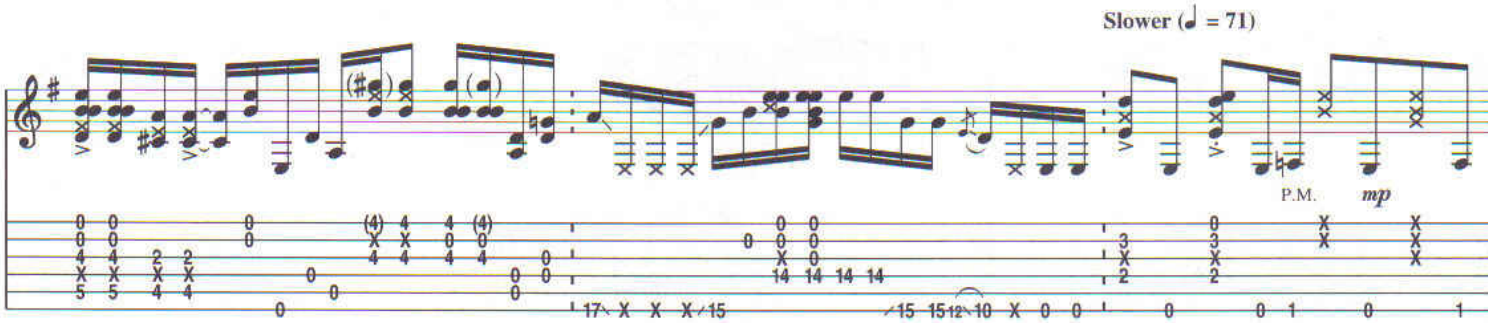

Slower (♩ = 76)
full
hold bend
N.C.(Em7)
mf
T

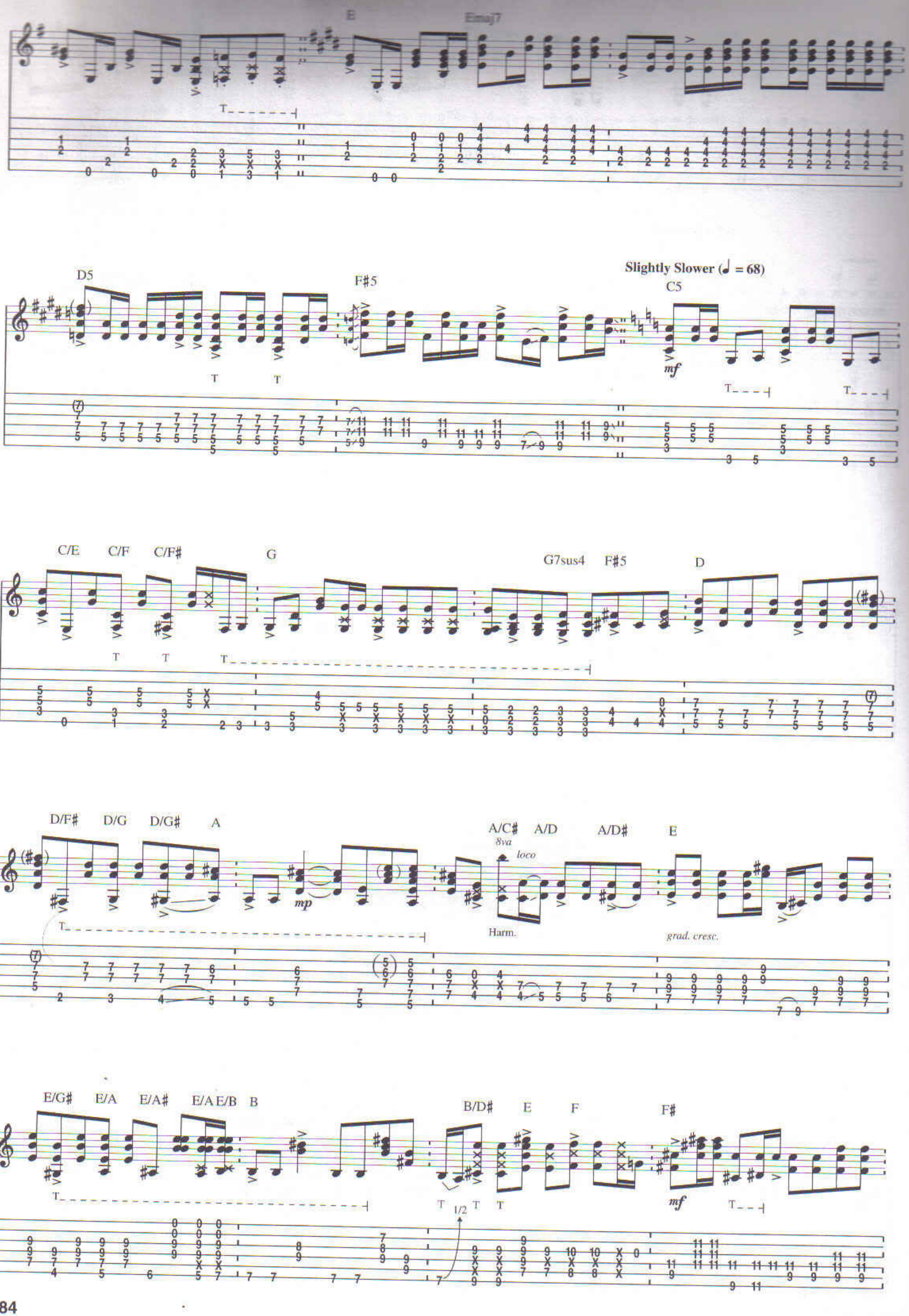

Harm.
let ring

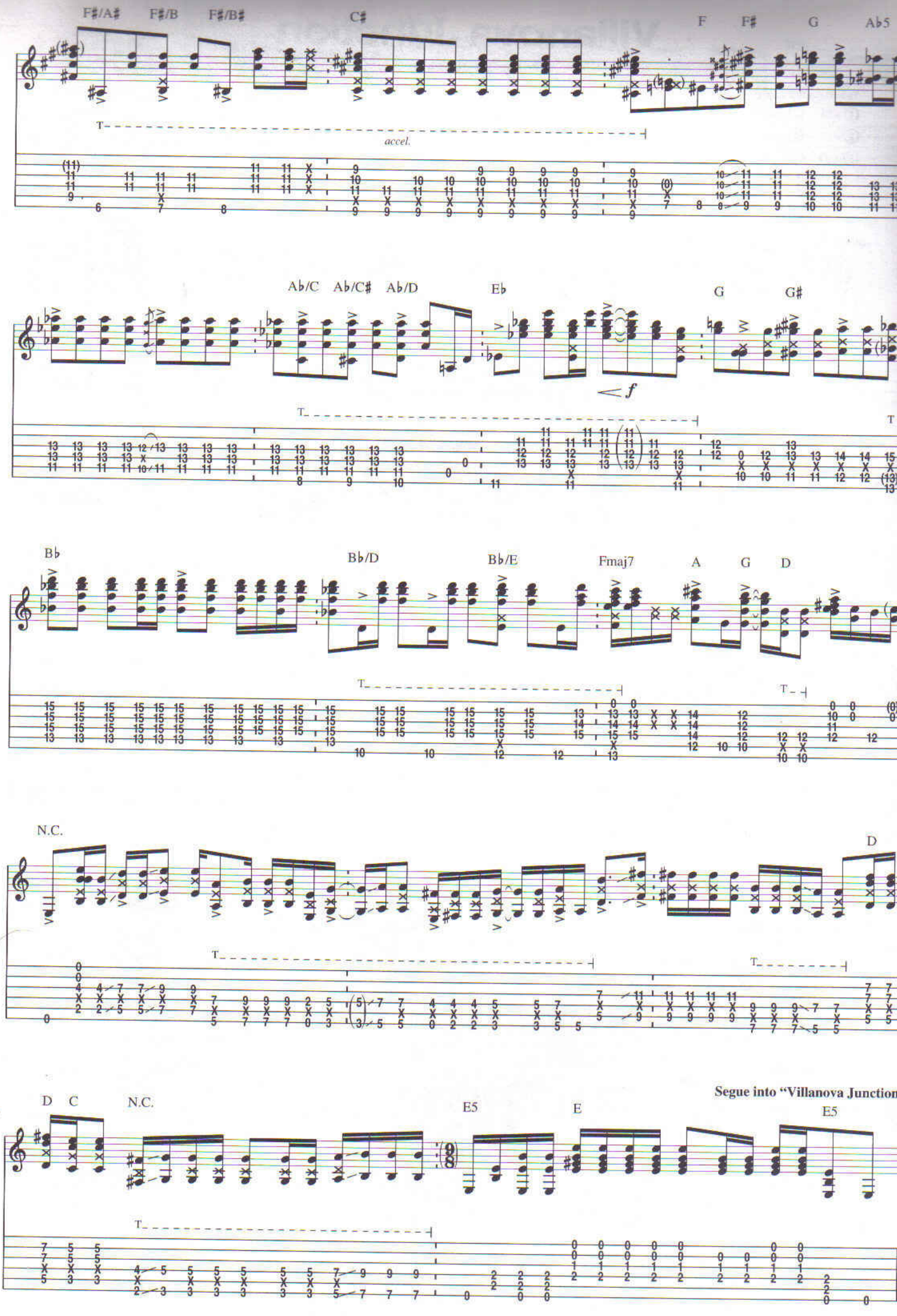

T
1/2


accel.
let ring simile
T


T
let ring


Slower (♩ = 71)
P.M.
mp


E
Emaj7
D5
F#5
Slightly Slower (♩ = 68)
C5
mf
C/E
C/F
C/F#
G
G7sus4
F#5
D
D/F#
D/G
D/G#
A
mp
A/C#
8va
loco
A/D
A/D#
E
Harm.
grad. cresc.
E/G#
E/A
E/A#
E/A E/B
B
B/D#
E
F
F#
mf
1/2


F♯/A♯
F♯/B
F♯/B♯
C♯
F
F♯
G
A♭5
accel.
A♭/C
A♭/C♯
A♭/D
E♭
G
G♯
f
B♭
B♭/D
B♭/E
Fmaj7
A
G
D
N.C.
D
D
C
N.C.
E5
E
E5
Segue into "Villanova Junction

Villanova Junction

By Jimi Hendrix

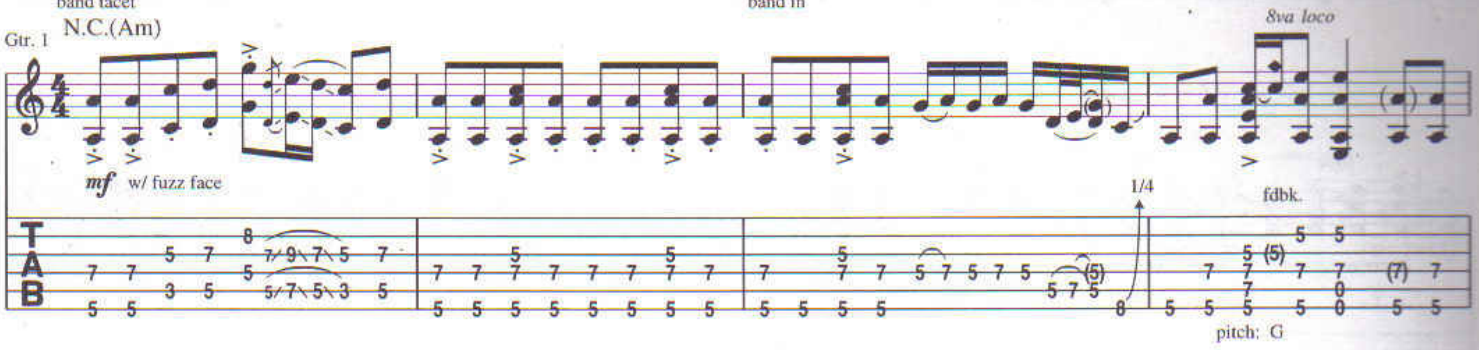
Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

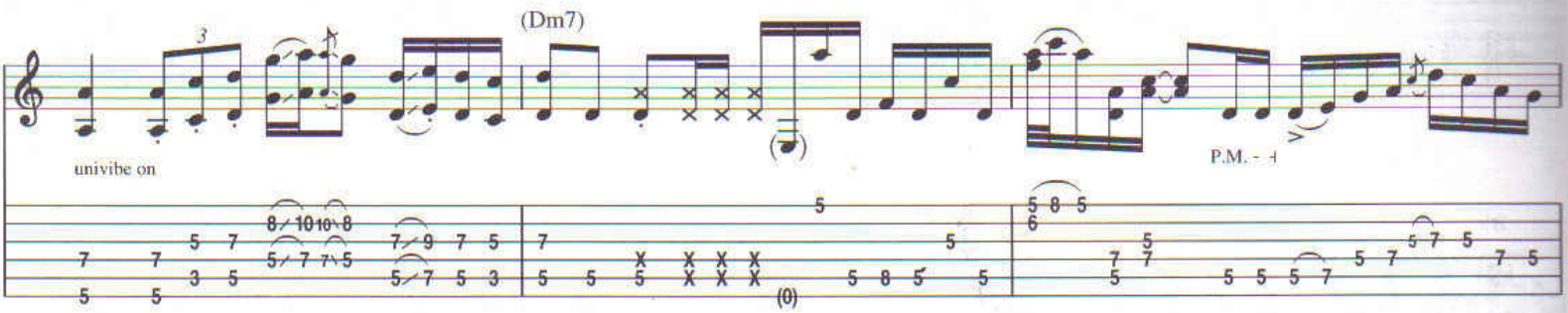
A

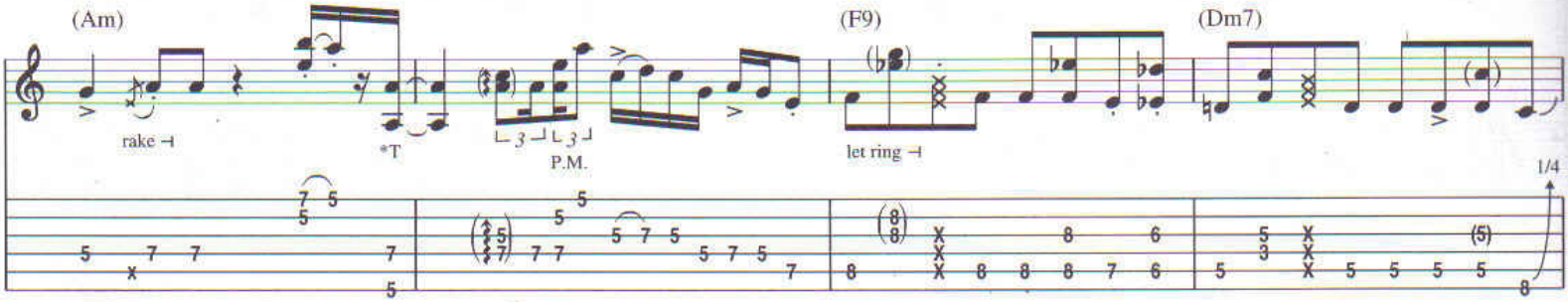
Moderately Slow Rock ♩ = 74

band tacet N.C.(Am) band in

Gtr. 1

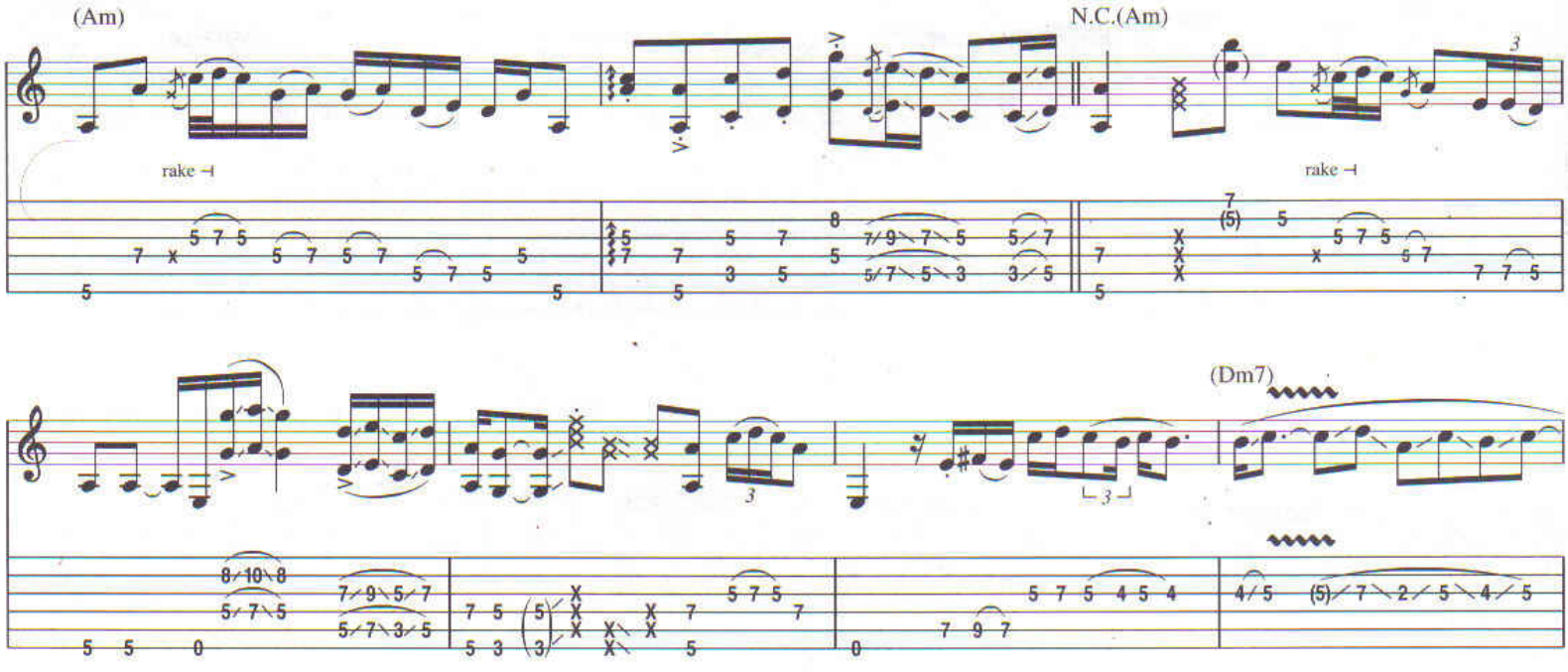






*T = Thumb on ⑥

B



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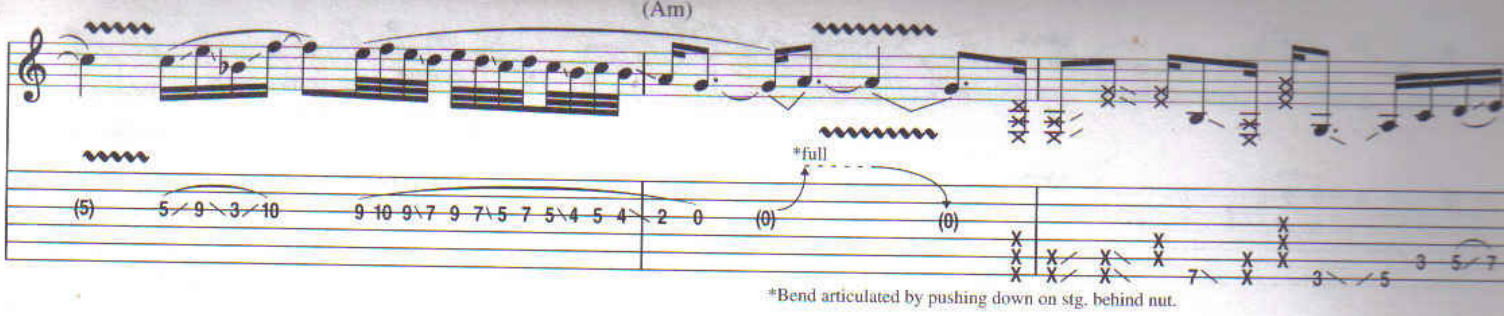
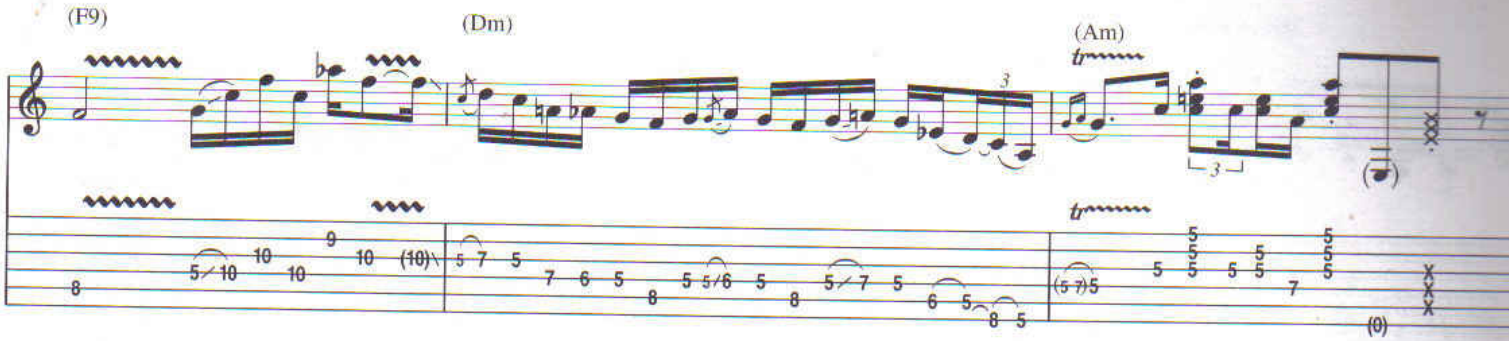
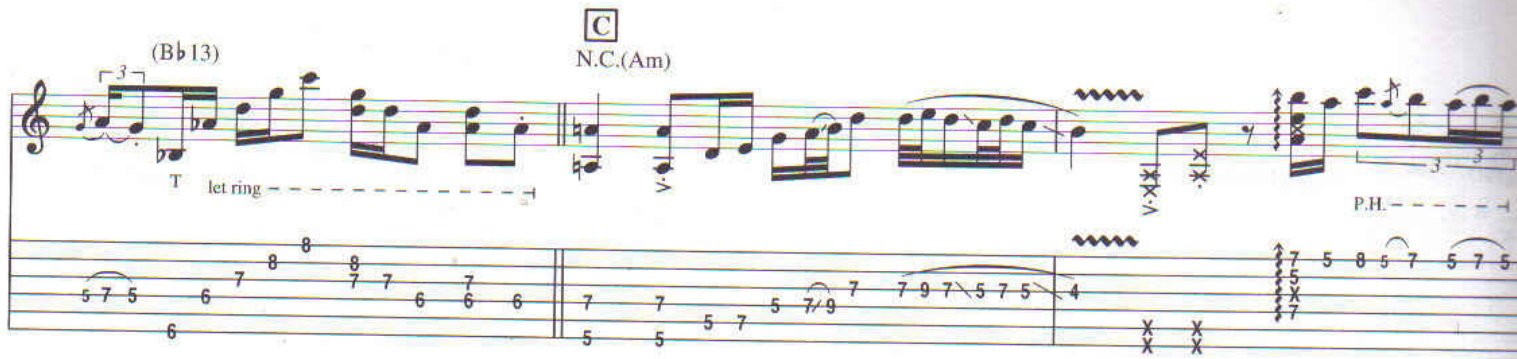
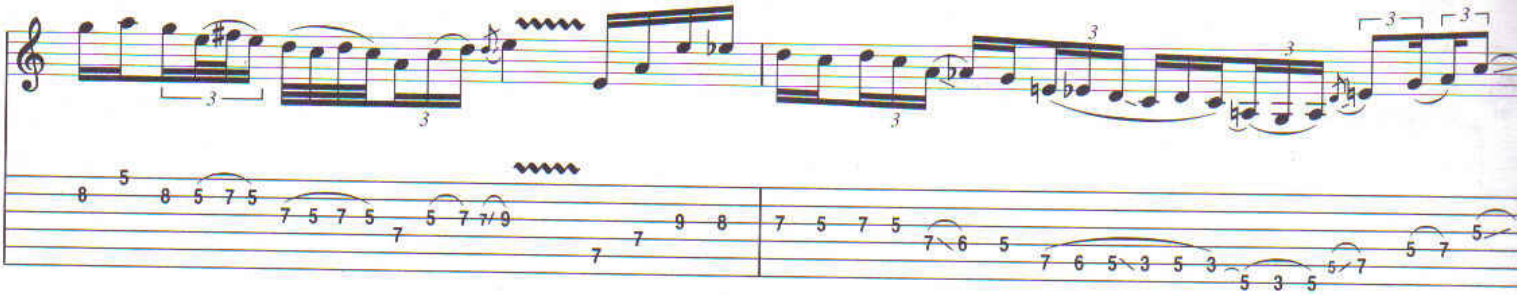
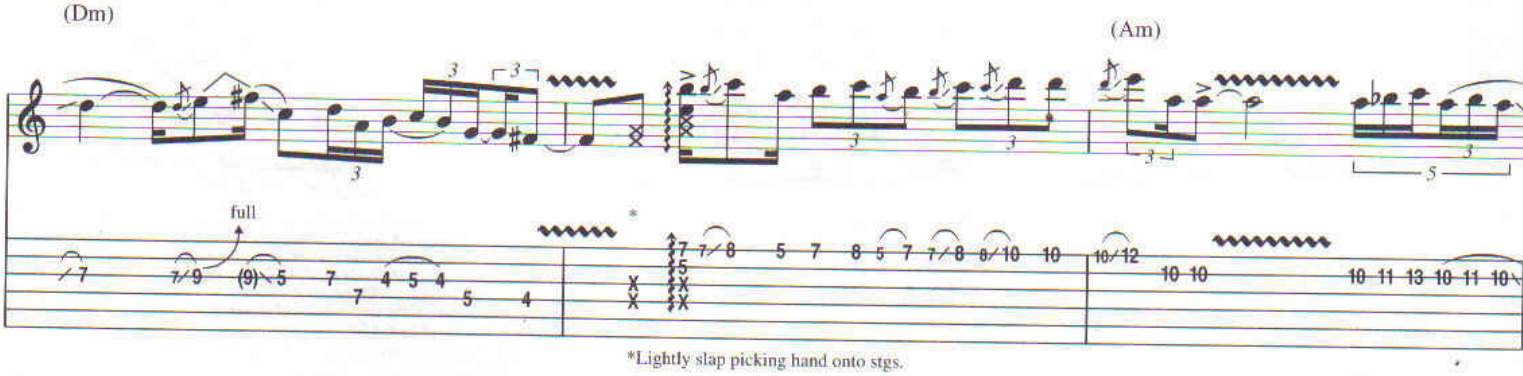


*Bend articulated by pushing down on stg. behind nut.

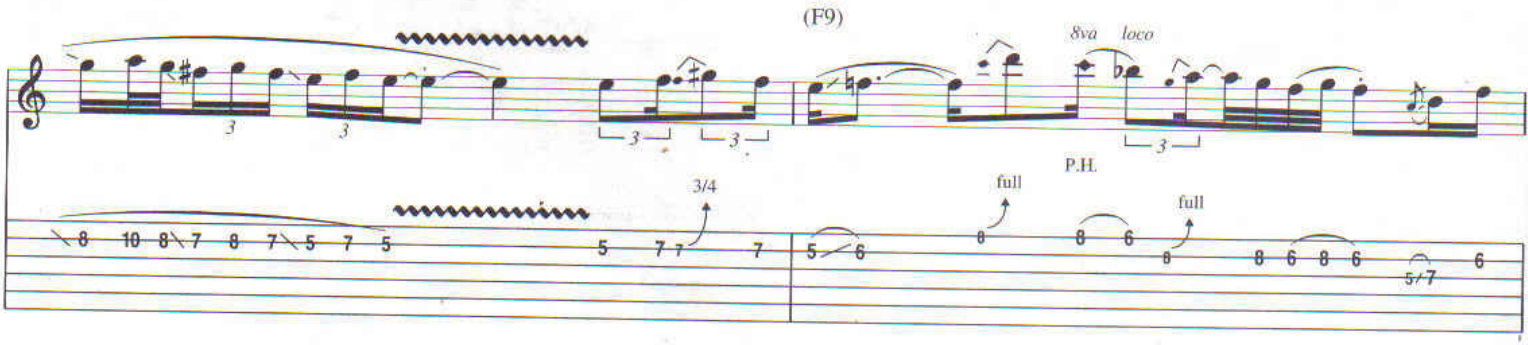


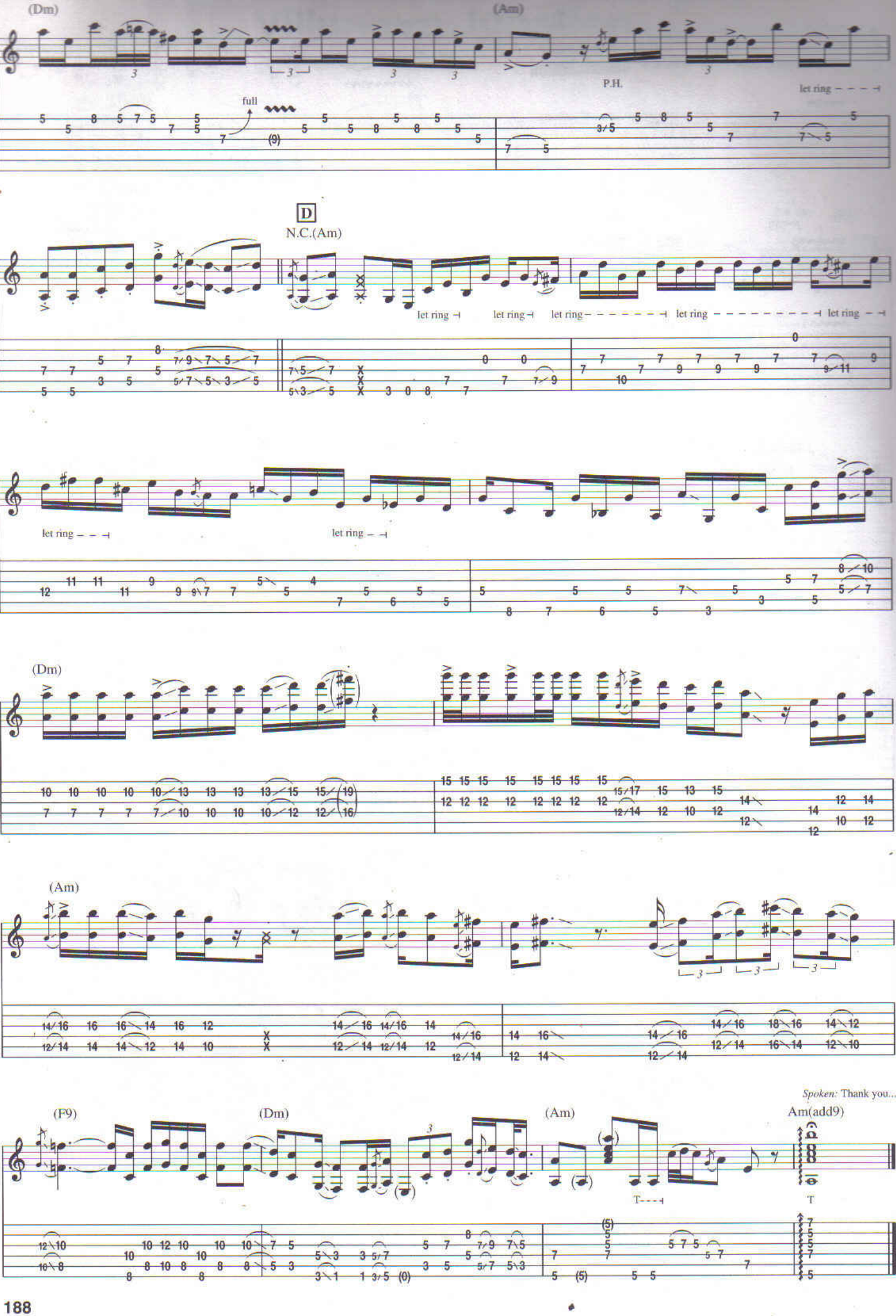






*Lightly slap picking hand onto stgs.



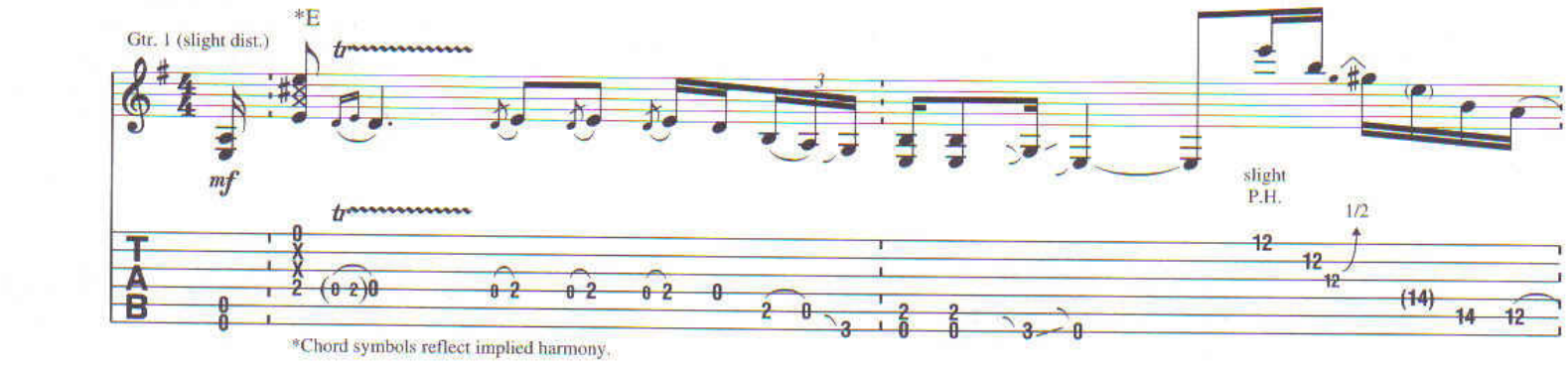

(Dm)
(Am)
P.H.
let ring
full
D
N.C.(Am)
let ring
let ring
let ring
let ring
let ring
let ring
let ring
(Dm)
(Am)
(F9)
(Dm)
(Am)
Spoken: Thank you...
Am(add9)
T
T

Hey Joe

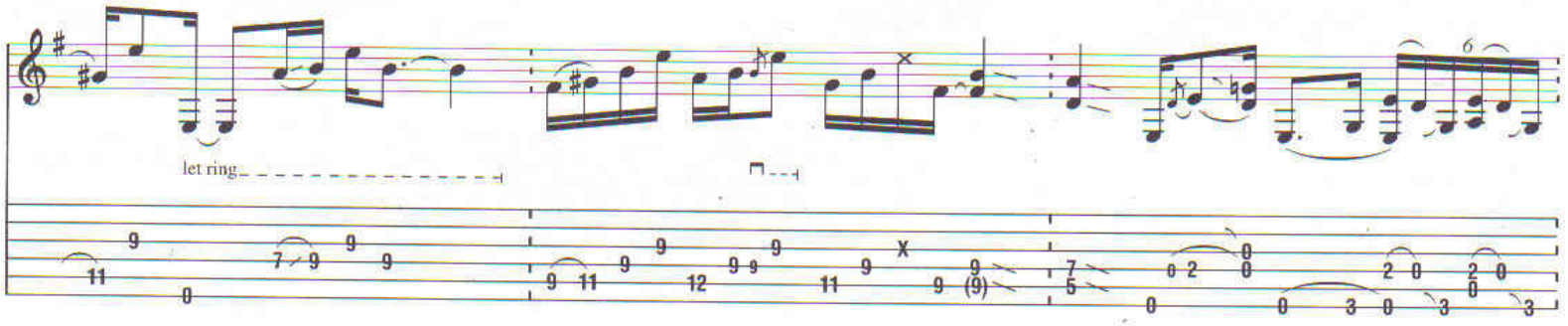
Words and Music by Billy Roberts

Intro

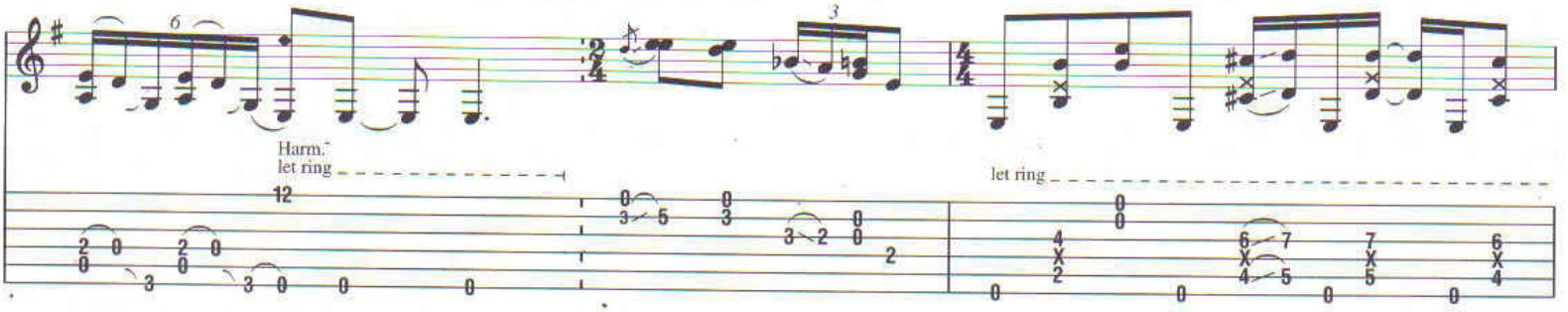
Free Time



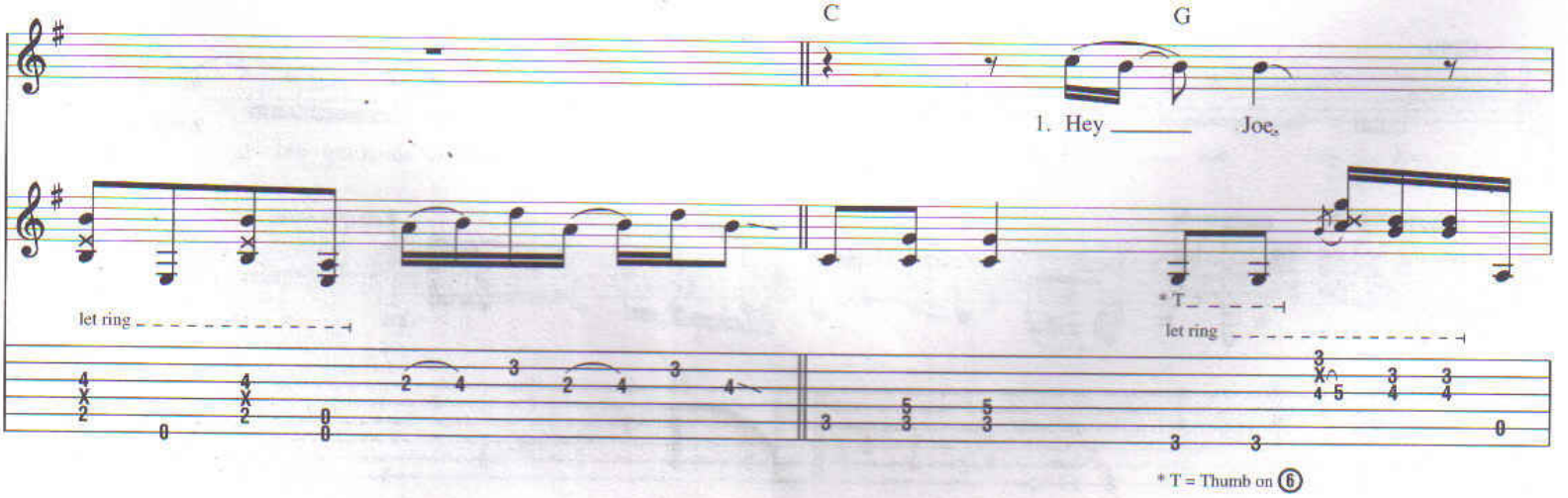
*Chord symbols reflect implied harmony.



Moderately ♩ = 84



Verse



* T = Thumb on 6

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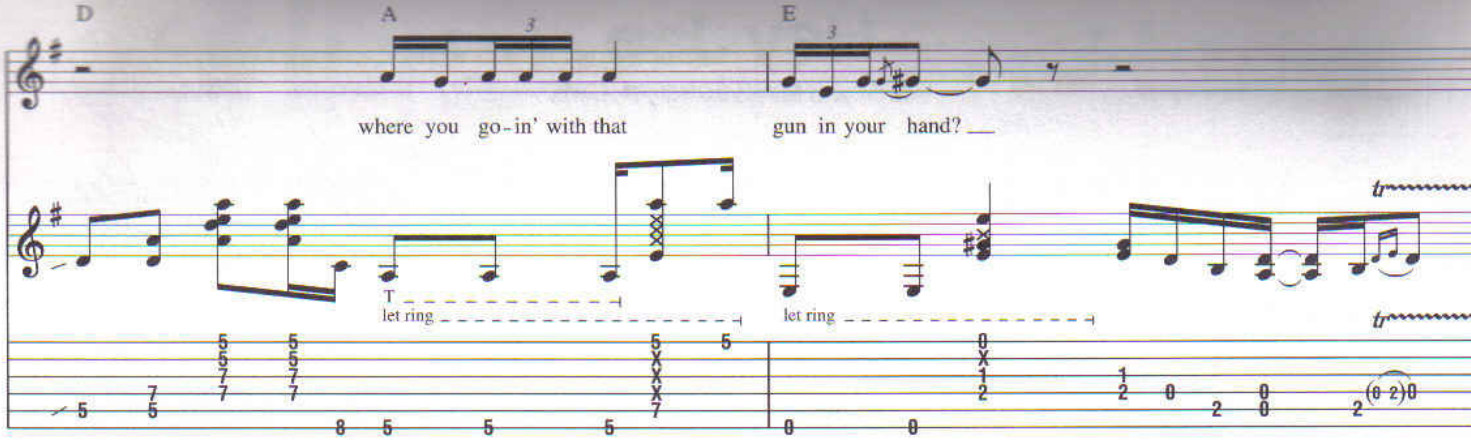
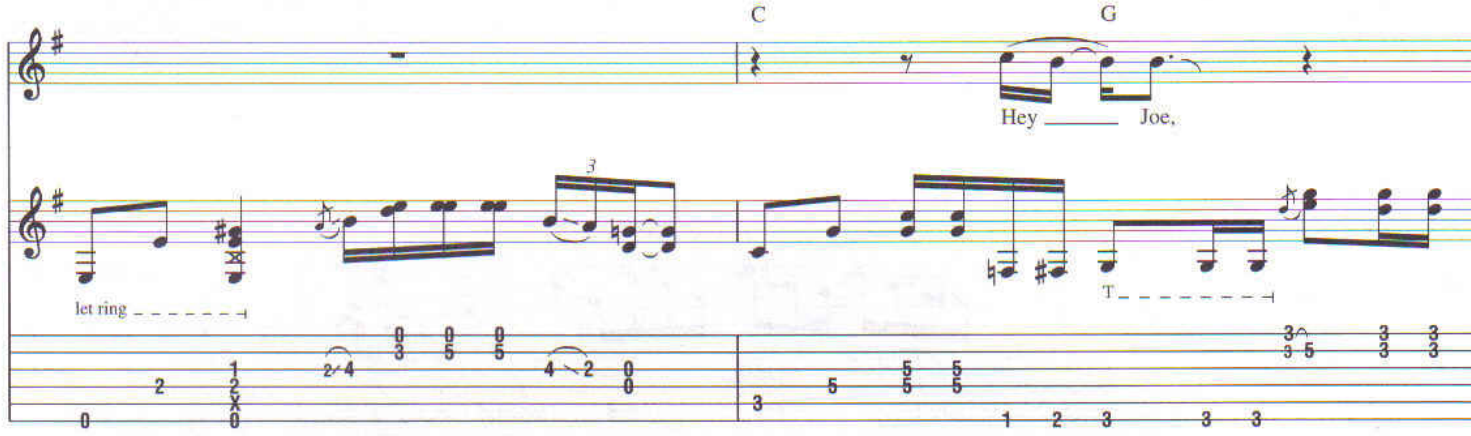
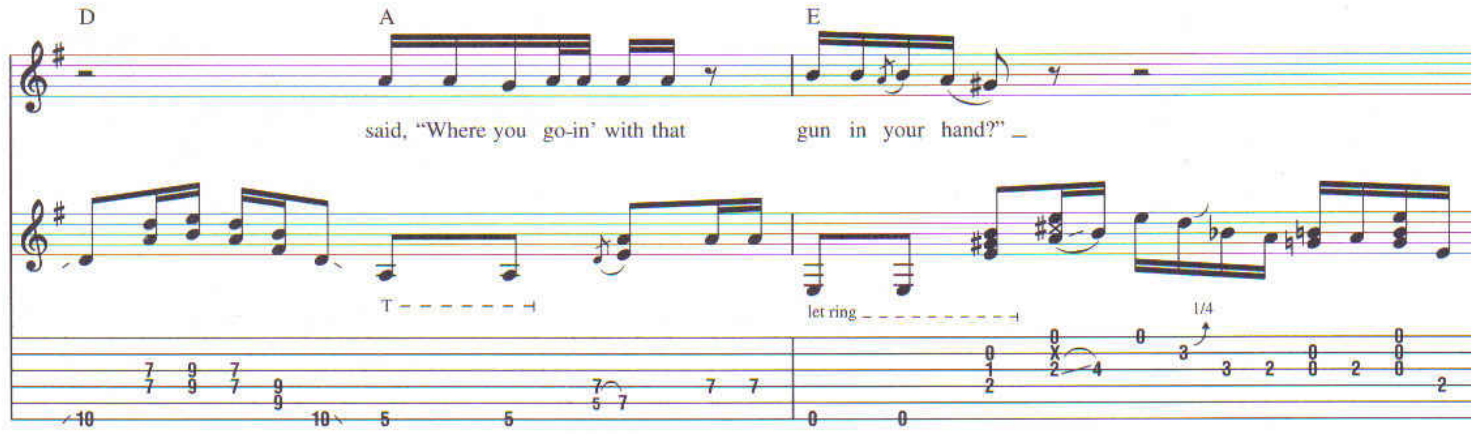
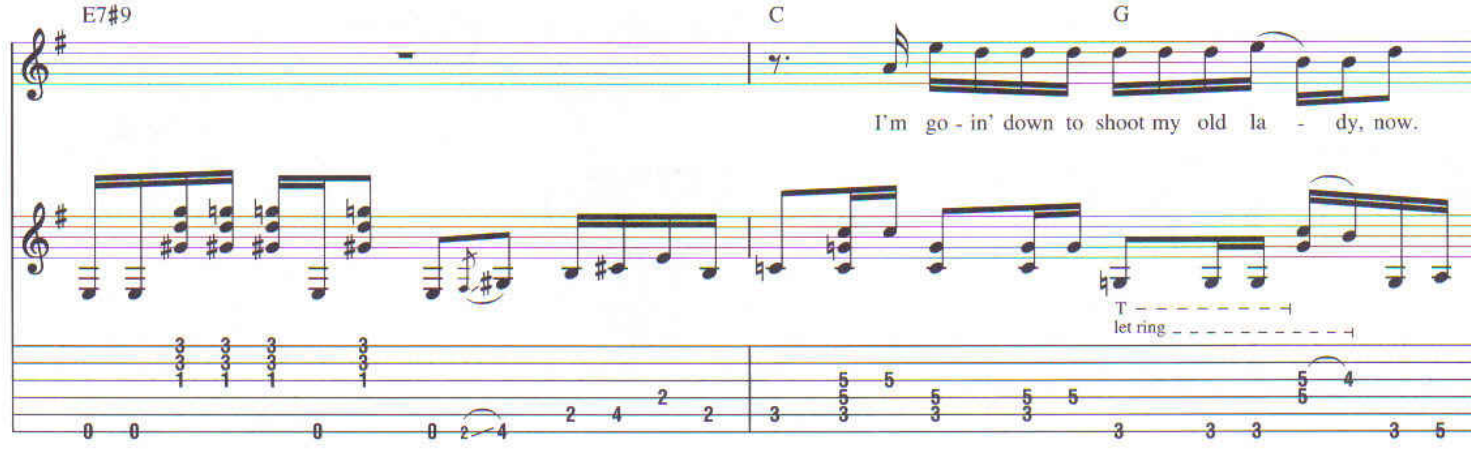
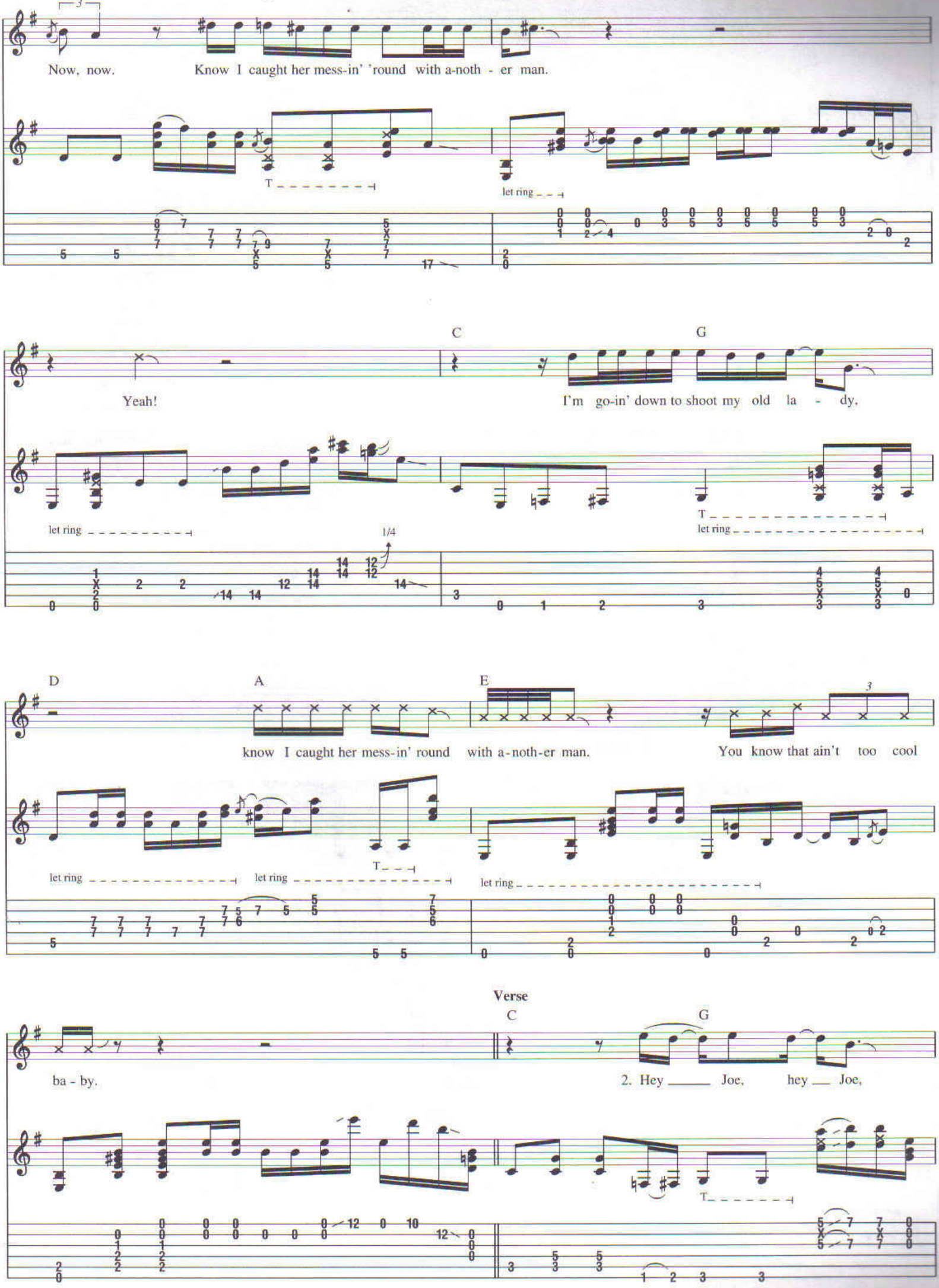
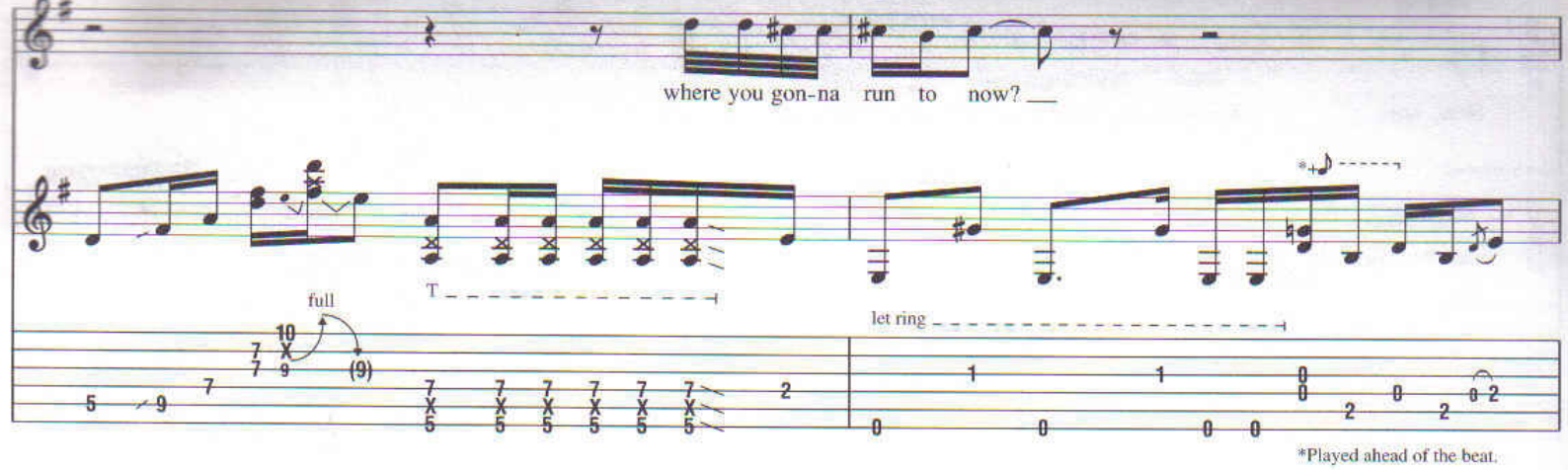

D
A
E
where you go-in' with that
gun in your hand?
T
let ring
let ring

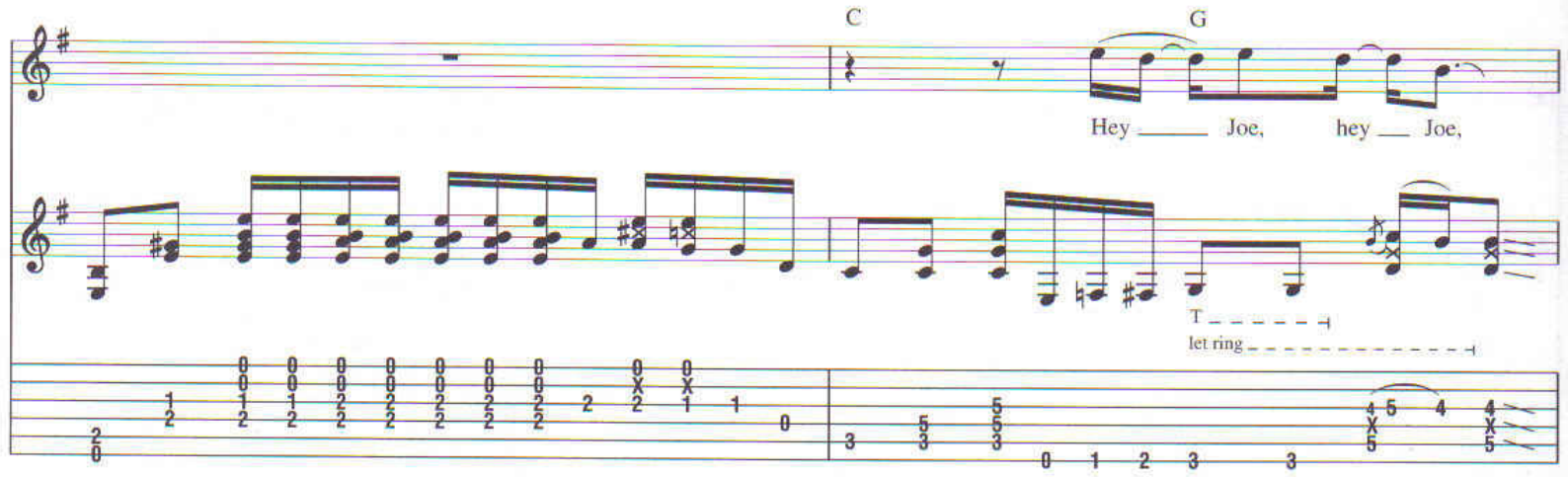

C
G
Hey
Joe,
let ring
T

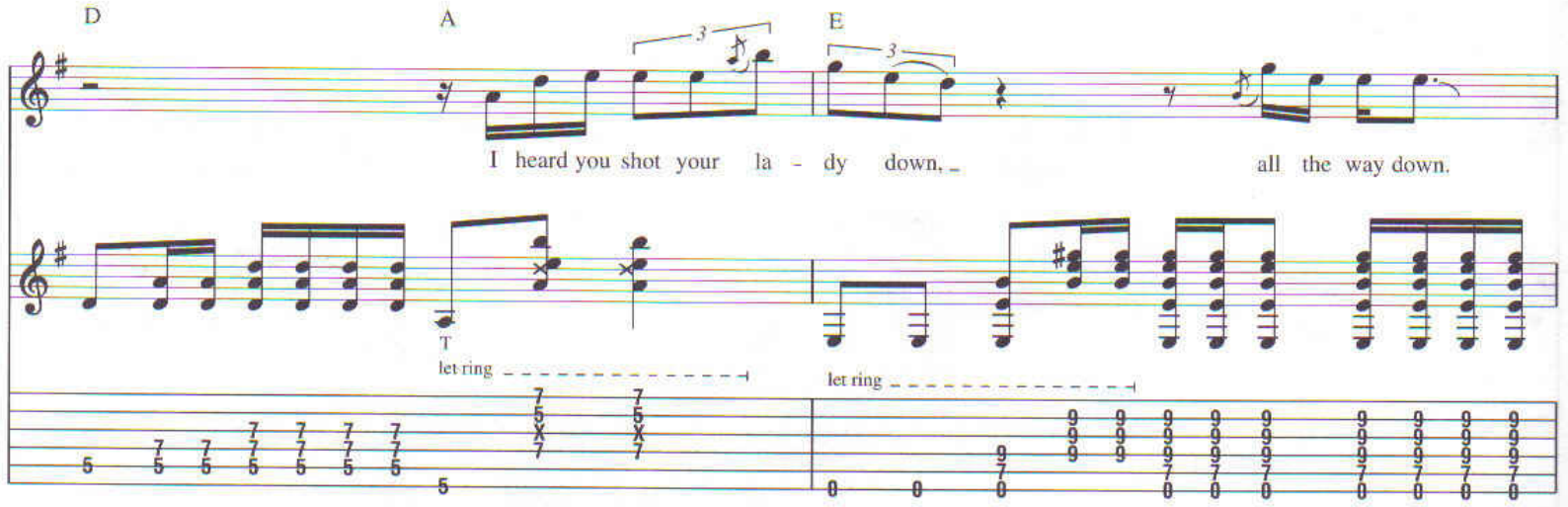

D
A
E
said, "Where you go-in' with that
gun in your hand?"
T
let ring
1/4

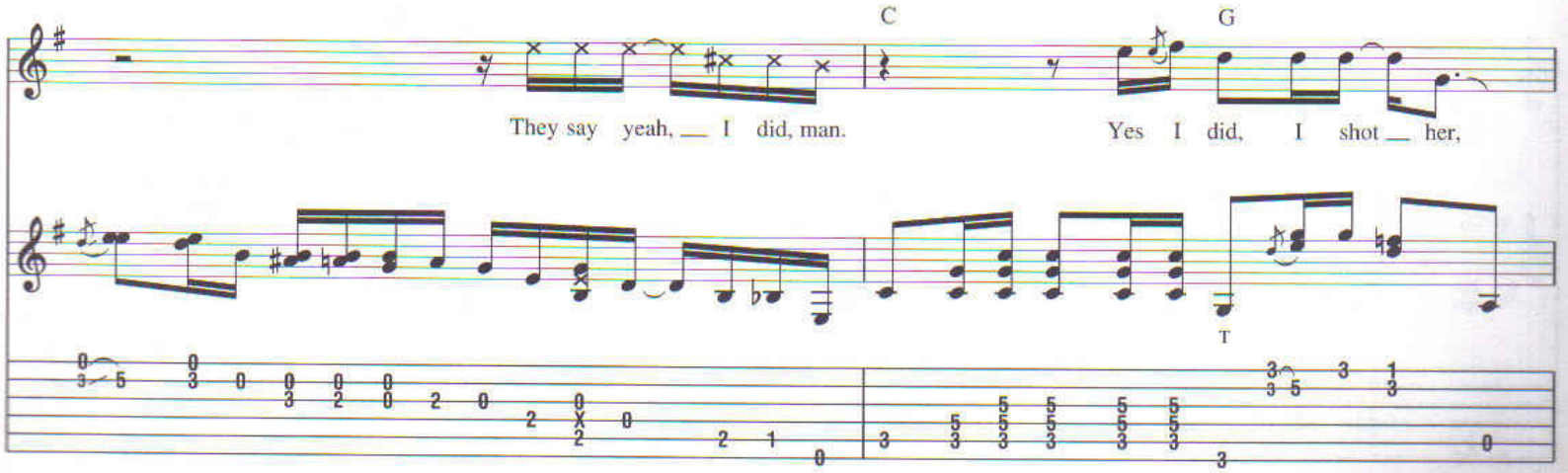

E7#9
C
G
I'm go - in' down to shoot my old la - dy, now.
T
let ring


Now, now.
Know I caught her mess-in' 'round with a-noth - er man.
let ring
C
G
Yeah!
I'm go-in' down to shoot my old la - dy.
let ring
1/4
let ring
D
A
E
know I caught her mess-in' round with a-noth-er man.
You know that ain't too cool
let ring
let ring
let ring
Verse
C
G
ba - by.
2. Hey Joe, hey Joe,


where you gon-na run to now? __
full
T
let ring
*Played ahead of the beat.


C
G
Hey ____ Joe, hey __ Joe,
T
let ring


D
A
E
I heard you shot your la - dy down, _ all the way down.
T
let ring
let ring


C
G
They say yeah, __ I did, man.
Yes I did, I shot __ her,
T

know I caught her mess-in' 'round town.

1/4

C G

Yes I did, I shot my wom-an.

let ring

D A E

Know I caught her mess-in 'round, mess-in 'round town. Now gim-me the gun.

let ring

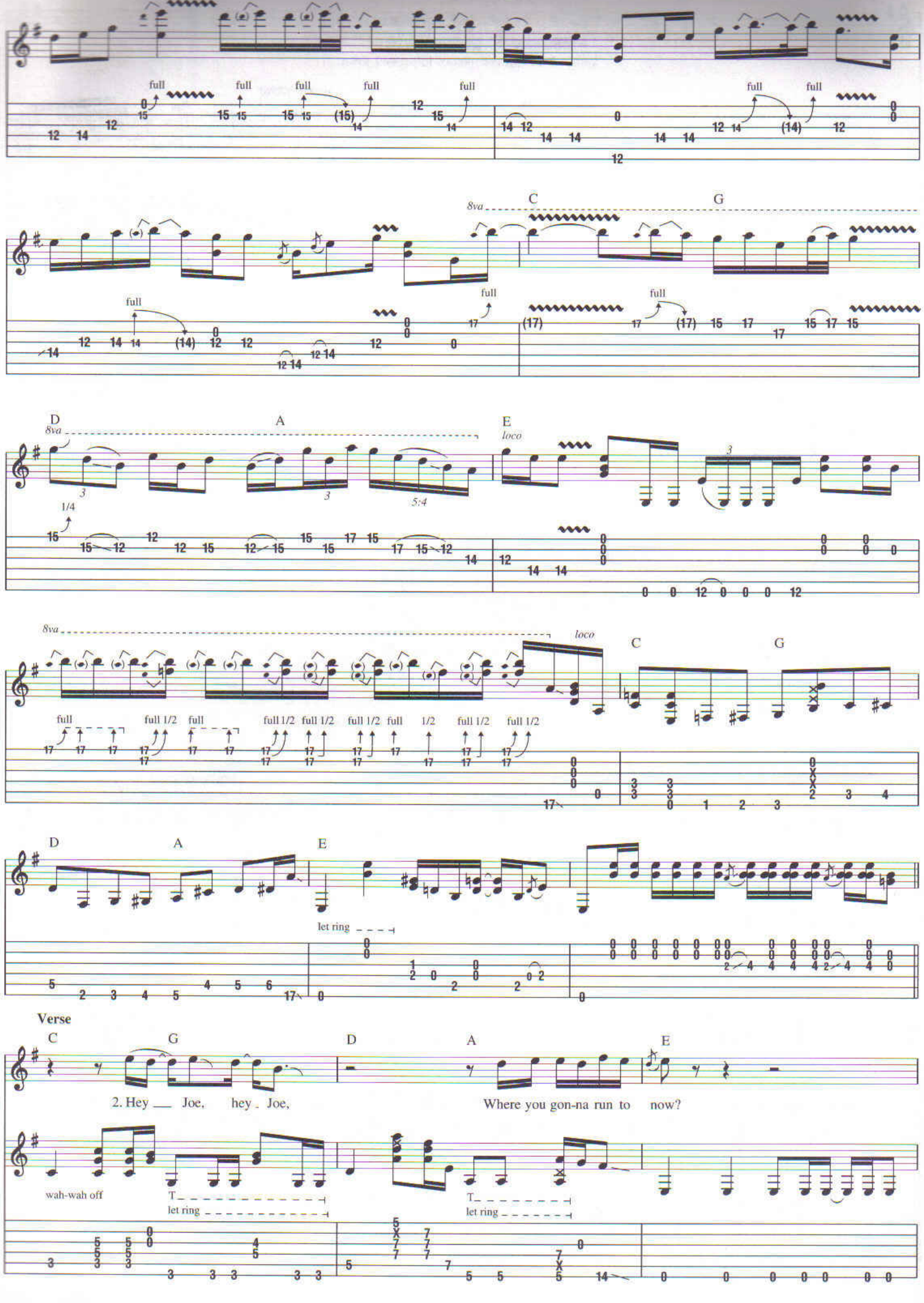
Guitar Solo

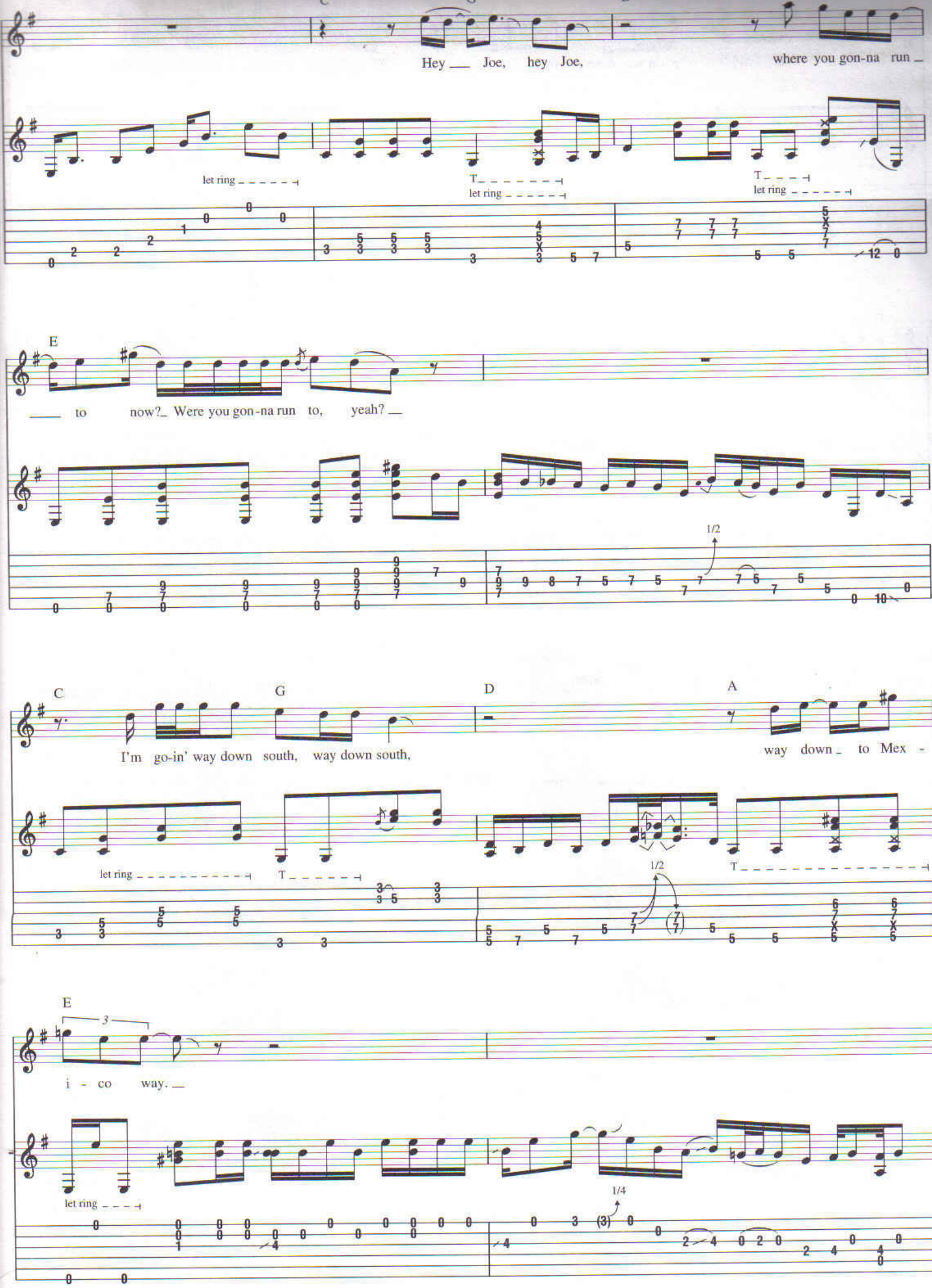
C G

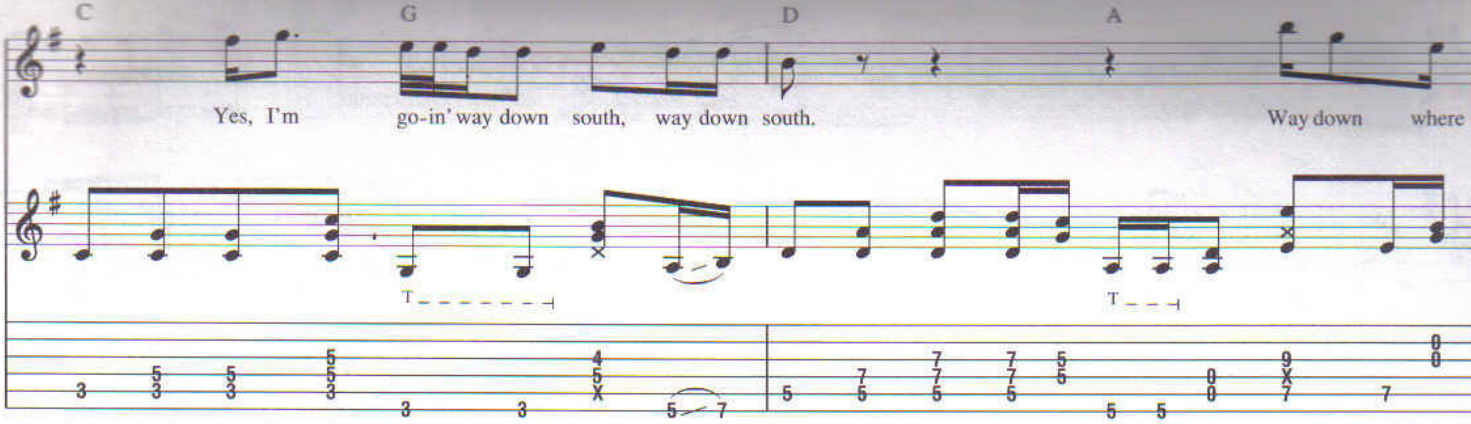
I shot her.

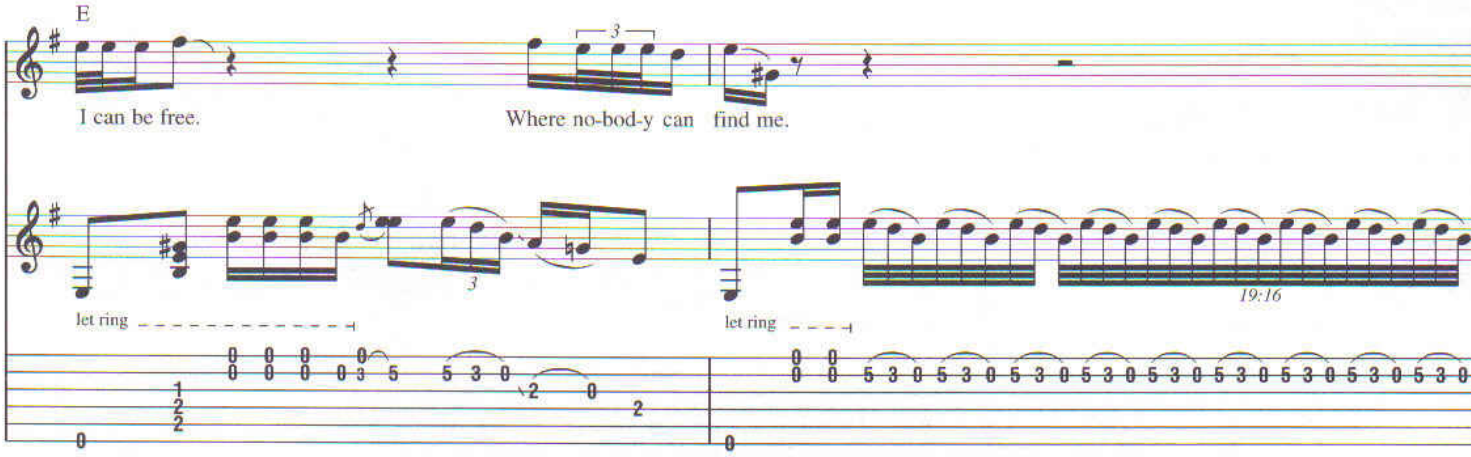
w/ dist. & wah-wah

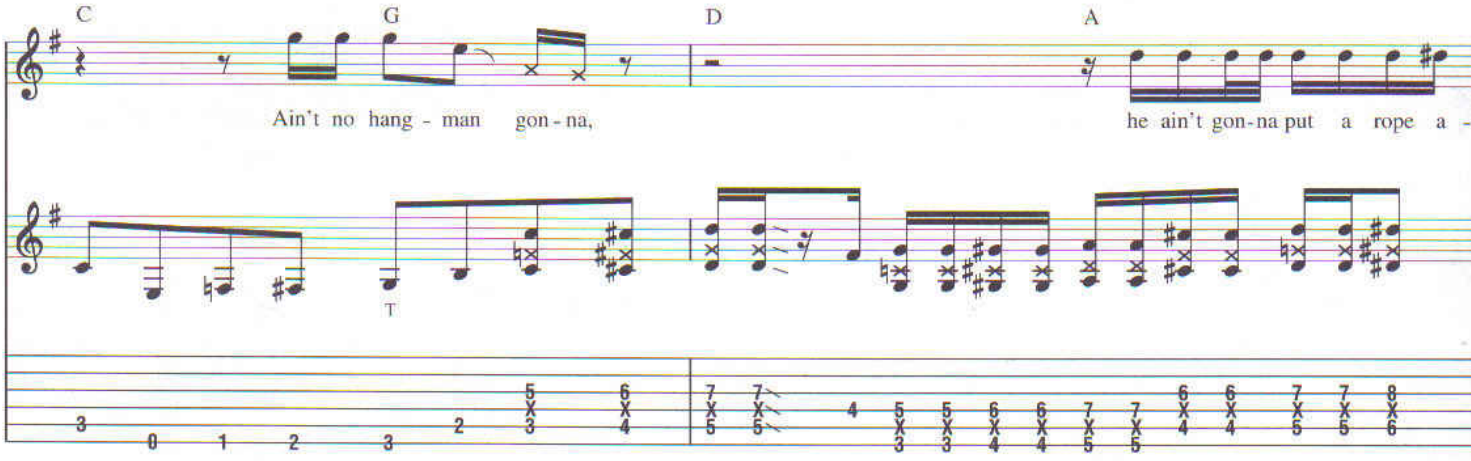
full full

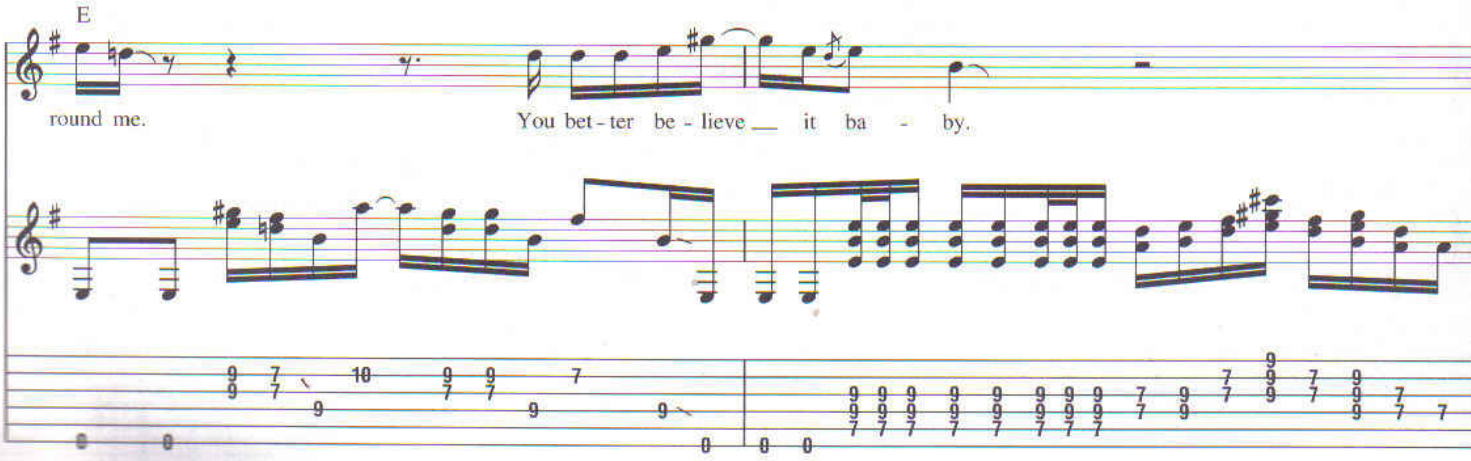

full
8va
C
G
D
A
E
loco
1/4
full 1/2
let ring
wah-wah off
T
Verse
2. Hey Joe, hey Joe,
Where you gon-na run to now?

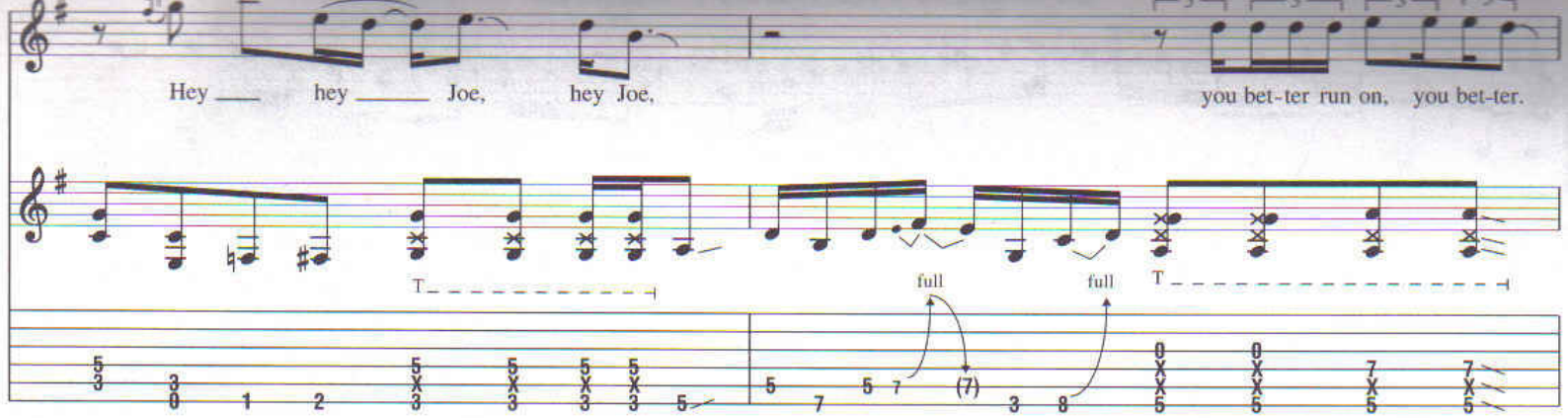

Hey Joe, hey Joe, where you gon-na run
let ring
T
let ring
T
let ring
E
to now? Were you gon-na run to, yeah?
1/2
C
G
D
A
I'm go-in' way down south, way down south, way down to Mex -
let ring
T
1/2
T
E
3
i - co way.
let ring
1/4

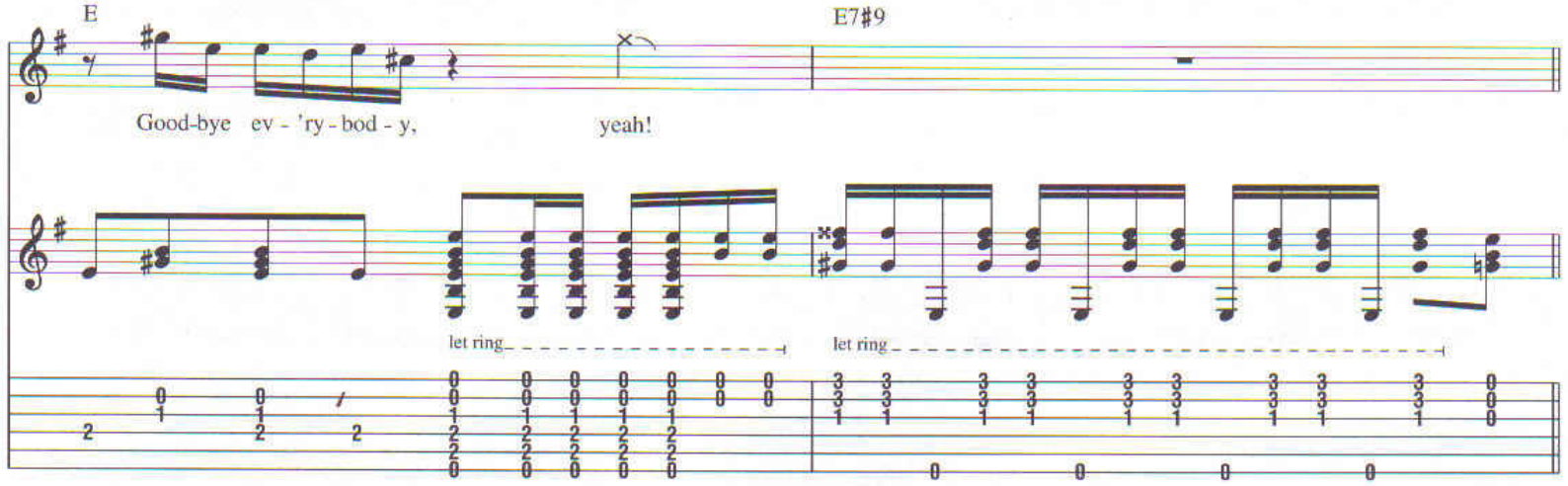

C
G
D
A
Yes, I'm go-in' way down south, way down south.
Way down where


E
I can be free.
Where no-bod-y can find me.
let ring
let ring
19:16

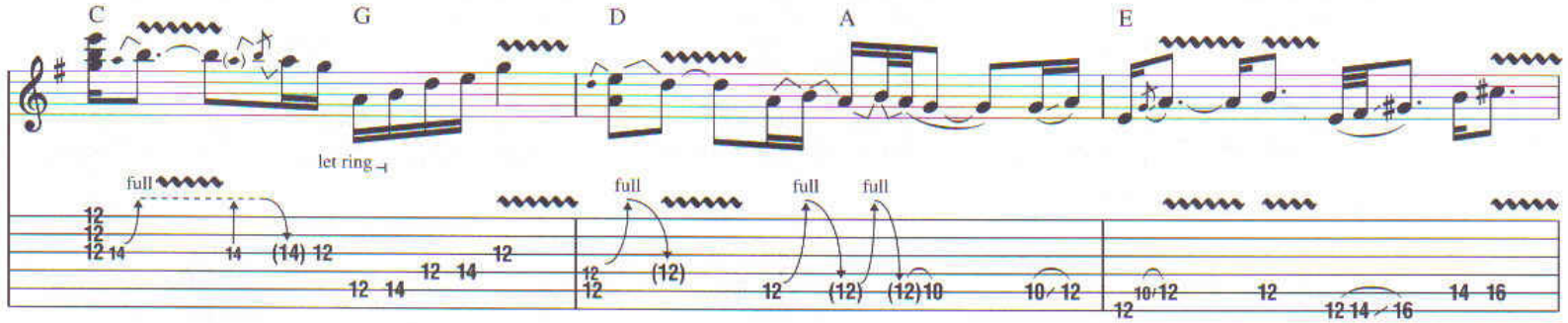

C
G
D
A
Ain't no hang - man gon - na,
he ain't gon-na put a rope a -

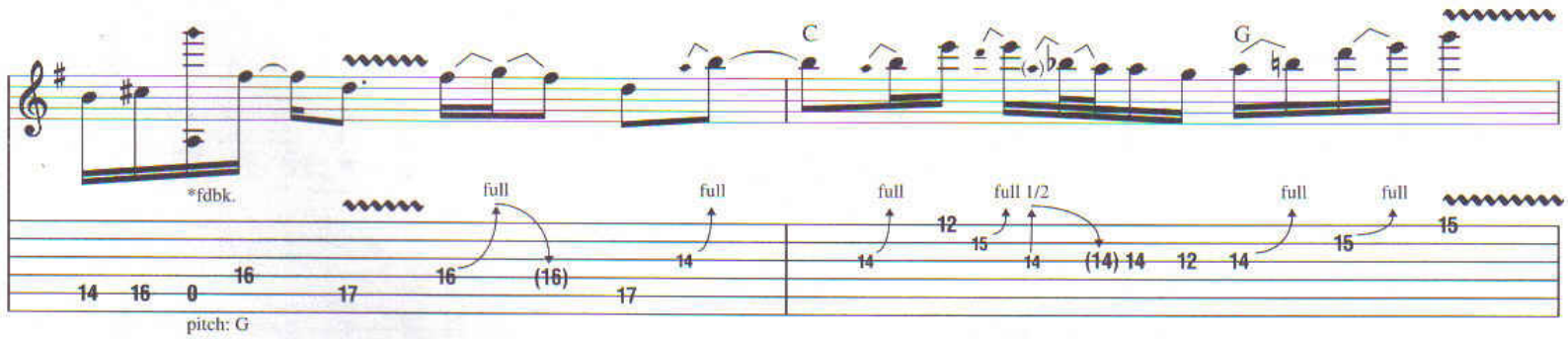

E
round me.
You bet - ter be - lieve it ba - by.





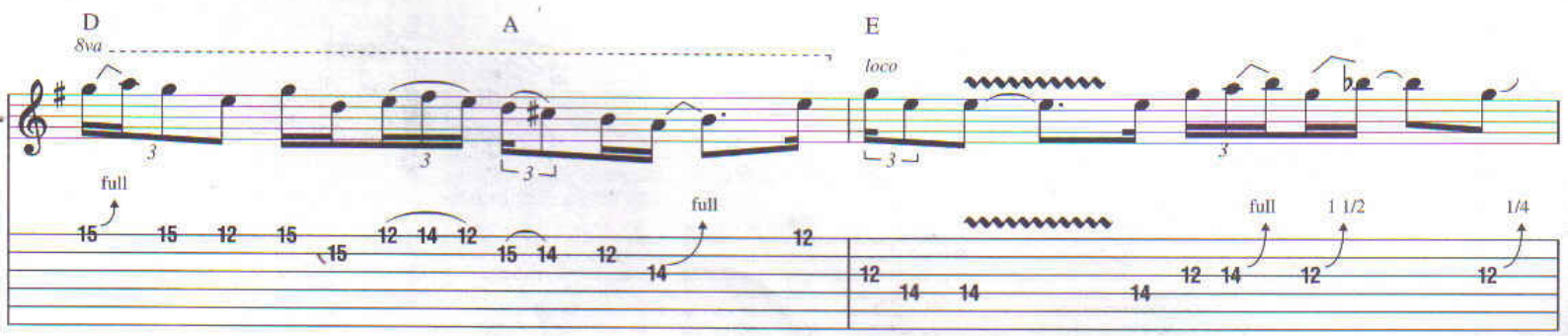
Outro-Guitar Solo

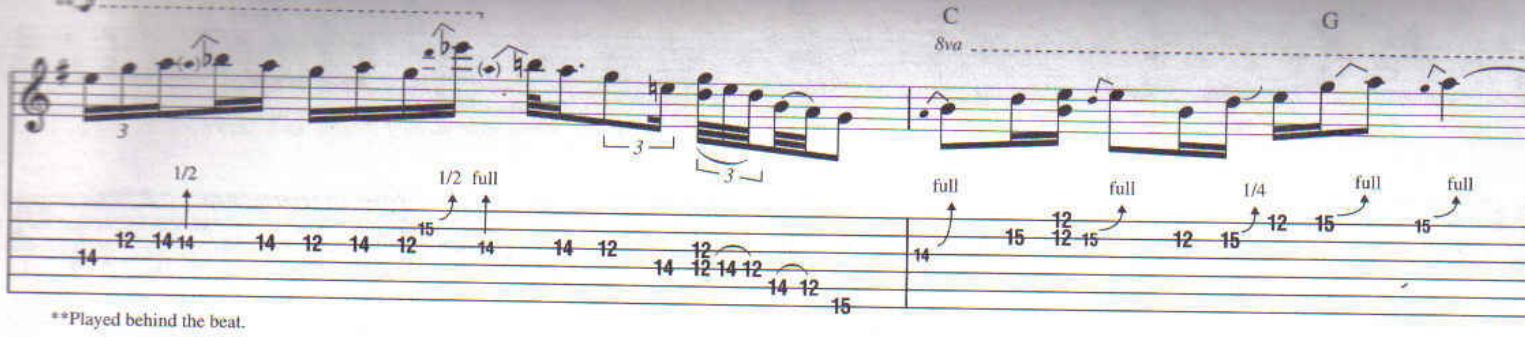




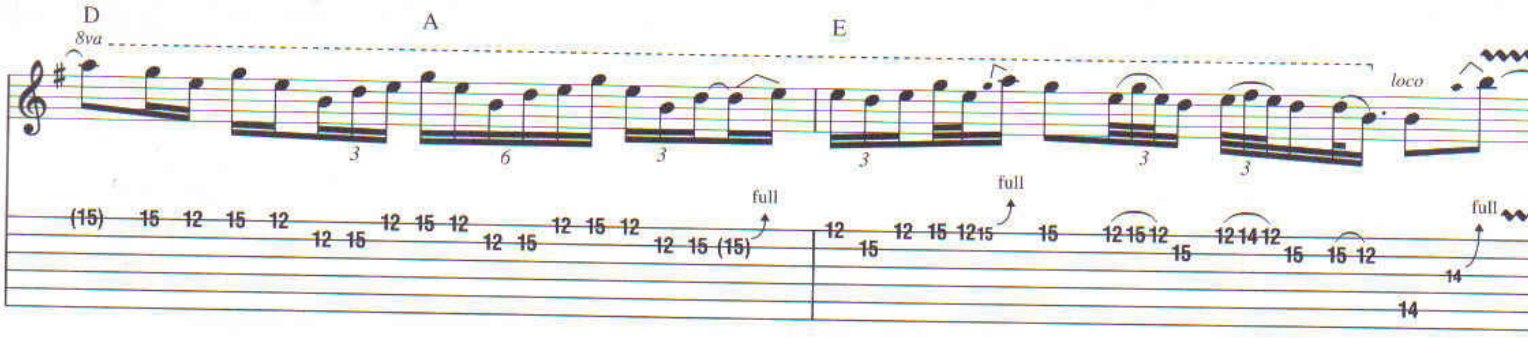
pitch: G

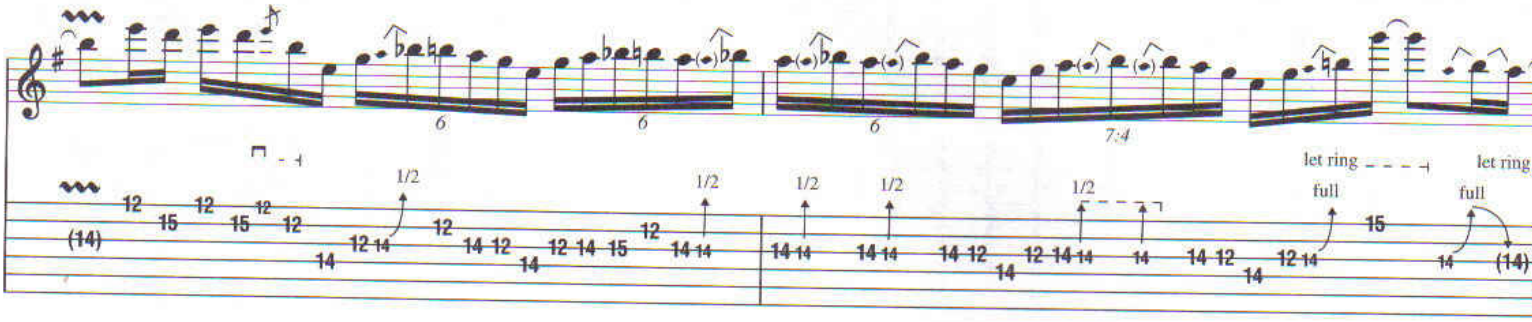
* Microphonic: fdbk., not caused by string vibration.

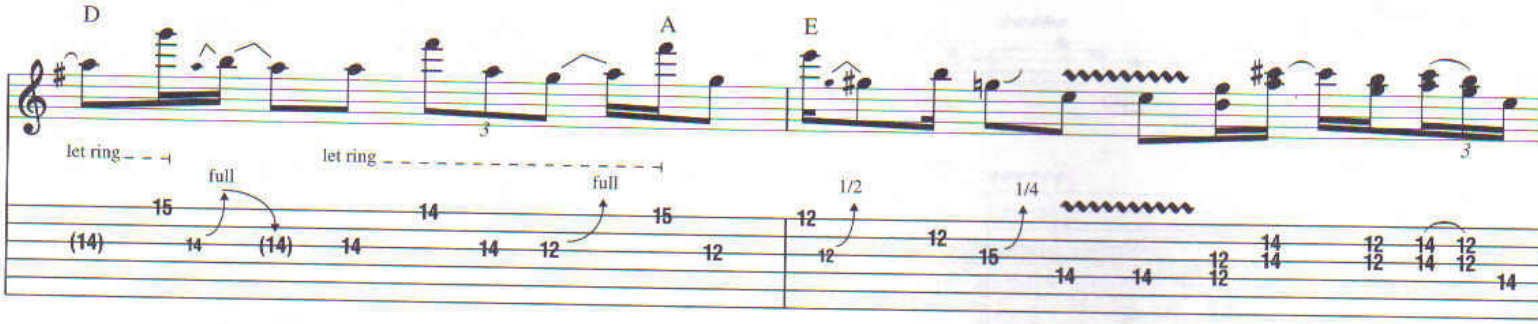


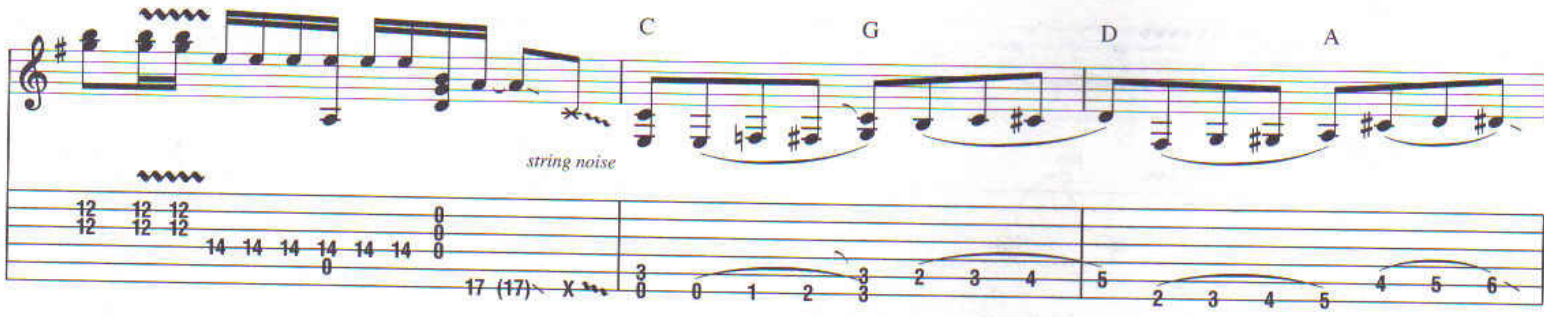


**Played behind the beat.

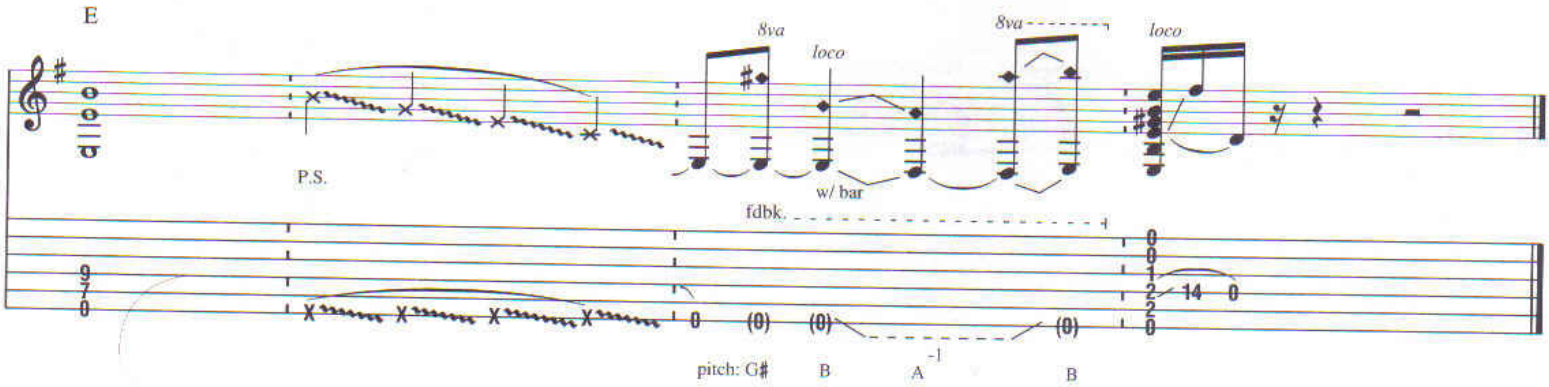








Free Time



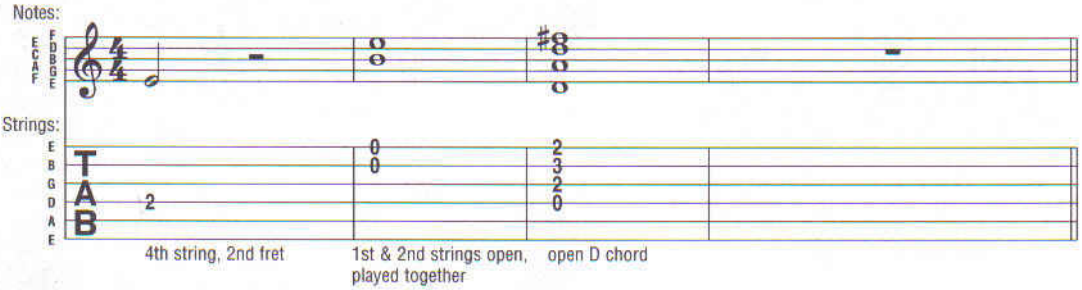
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

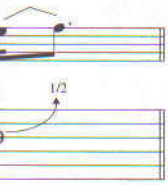
ASHES are written above the
chords in the rhythm indicated.
d diagrams found at the top of
of the transcription for the
hord voicings. Round
dicate single notes.

L STAFF shows pitches and
is divided by bar lines into
tches are named after the first
of the alphabet.

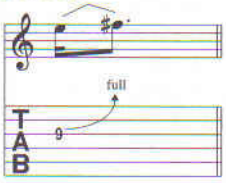
graphically represents the
oard. Each horizontal line
string, and each number
ret.



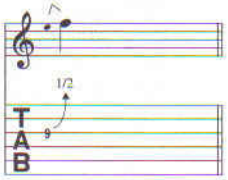
END: Strike the note and bend



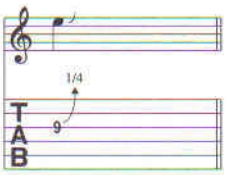
WHOLE-STEP BEND: Strike the note and bend up one step.



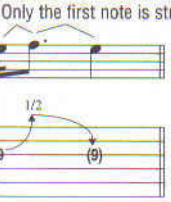
GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.



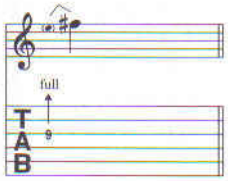
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



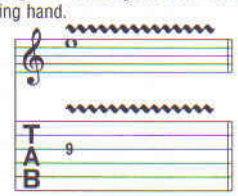
ELEASE: Strike the note and
dicated, then release back to the
Only the first note is struck.



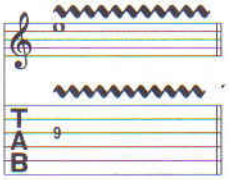
PRE-BEND: Bend the note as indicated, then strike it.



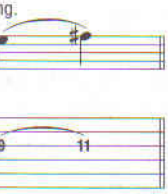
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



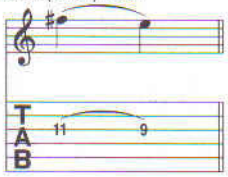
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



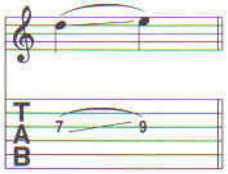
: Strike the first (lower) note with
en sound the higher note (on the
with another finger by fretting it
ng.



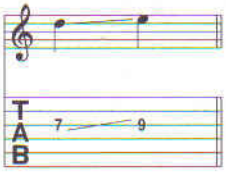
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

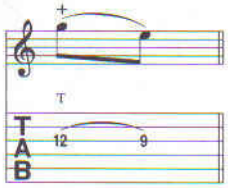


SHIFT SLIDE: Same as legato slide, except the second note is struck.

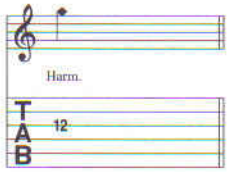


apidly alternate between the
ed by continuously hammering
g off.

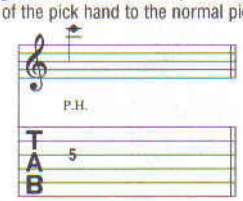
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



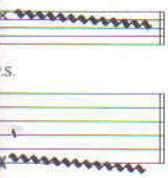
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



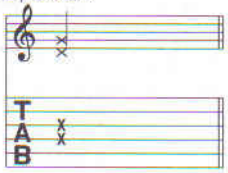
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



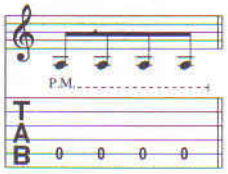
E: The edge of the pick is
(or up) the string, producing
und.



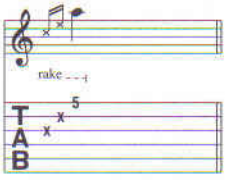
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



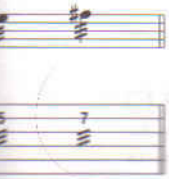
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



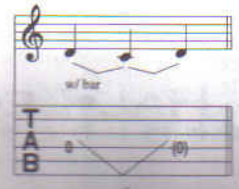
RAKE: Drag the pick across the strings indicated with a single motion.



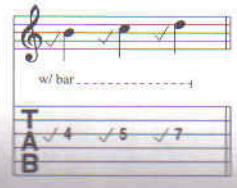
CKING: The note is picked as
ntinuously as possible.



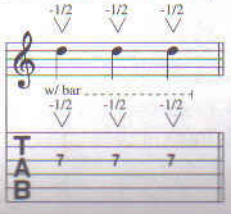
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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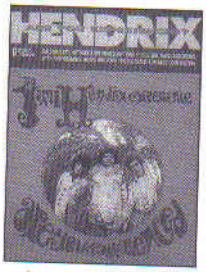

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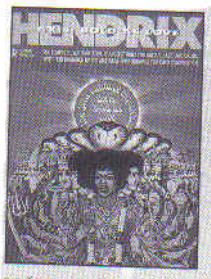

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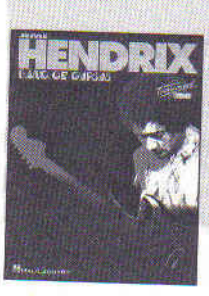

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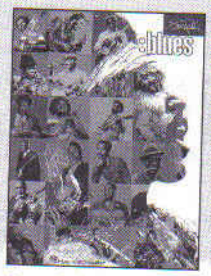

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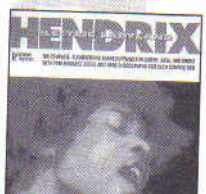

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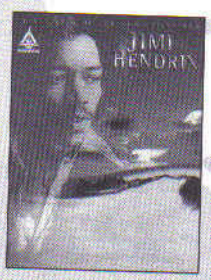

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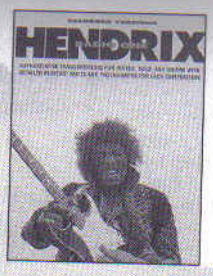

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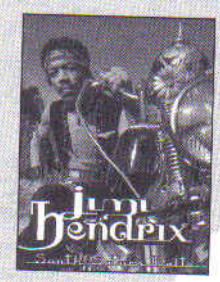

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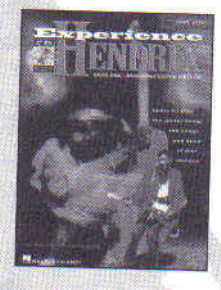

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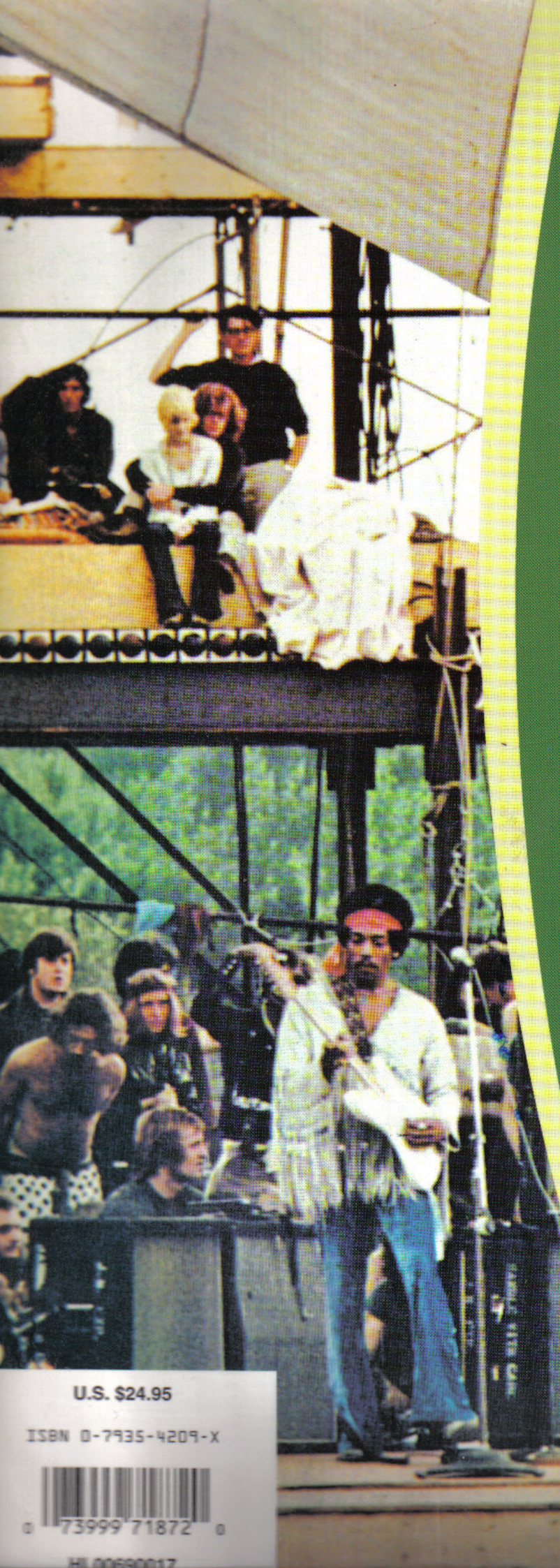

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